THE

COMEDIES OF ARISTOPHANES

IN SIX VOLUMES

VOL. I

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(ΑΡΙΣΤΟΦΑΝΟΥΣ ΚΩΜΩΙΔΙΑΙ)

THE

COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED AND EXPLAINED

BY

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VOL. I

I. THE ACHARNIANS
II. THE KNIGHTS

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΙΟΙ

I[1].

Ἀριστοφάνης ὁ κωμῳδοποιὸς πατρὸς μὲν ἦν Φιλίππου, τὸ δὲ γένος Ἀθηναῖος, τὸν δῆμον[2] Κυδαθηναιεύς, Πανδιονίδος φυλῆς· ὃς πρῶτος δοκεῖ τὴν κωμῳδίαν ἔτι πλανωμένην τῇ ἀρχαίᾳ ἀγωγῇ ἐπὶ τὸ χρησιμώτερον καὶ σεμνότερον μεταγαγεῖν, πικρότερον καὶ αἰσχρότερον Κρατίνου καὶ Εὐπόλιδος βλασφημούντων ἢ ἔδει. πρῶτος δὲ καὶ τῆς νέας κωμῳδίας τὸν τρόπον ἐπέδειξεν ἐν τῷ Κωκάλῳ[3], ἐξ οὗ τὴν ἀρχὴν λαβόμενοι Μένανδρός τε καὶ Φιλήμων ἐδραματούργησαν. εὐλαβὴς δὲ σφόδρα γενόμενος τὴν ἀρχὴν ἄλλως τε καὶ εὐφυὴς τὰ μὲν πρῶτα διὰ Καλλιστράτου καὶ Φιλωνίδου[4] καθίει δράματα. διὸ καὶ ἔσκωπτον αὐτὸν Ἀριστώνυμός τε καὶ Ἀμειψίας, τετράδι λέγοντες γεγονέναι, κατὰ τὴν παροιμίαν, ἄλλοις πονοῦντα[5]. ὕστερον δὲ καὶ αὐτὸς ἠγωνίσατο.

[1] This is the recognized "Greek Life of Aristophanes." It is given in the text, except where otherwise mentioned, exactly as it stands in V. It appears, with some modifications, in the Editio Princeps, and generally in the printed editions which contain any life of the poet. Its authority is very slight; the writer seems to have had access to few independent sources of information, and to have derived his facts mainly from the Comedies themselves and the Greek scholia; though C. F. Ranke, in his "De Aristophanis vita Commentatio, Leipsic 1846," chap. vii, certainly goes too far in denying that he had access to any other authority whatever.

[2] τὸν δῆμον Aldus. τῶν δήμων V.

[3] See on this subject the Introduction to the Plutus, p. xxiii in vol. vi of this edition.

[4] The writer does not mean, as some have supposed, that Callistratus and Philonides were engaged together in his earliest plays: his first three plays were brought out in the name of Callistratus; Philonides appears for the first time in the Rehearsal which competed with the Wasps. After that it was sometimes one and sometimes the other; never both together.

[5] τετράδι γενονέναι· τὸν Ἡρακλέα φασὶ τετράδι γενέσθαι, καὶ πρῶτον ἔνδοξον ὄντα ἄλλῳ ταλαιπωρεῖν. λέγεται ἐπὶ τῶν ἄλλοις πονούντων. Prov. Bodl. 867 and Zenobius

διεχθρεύσας δὲ μάλιστα Κλέωνι τῷ δημαγωγῷ καὶ γράψας κατ' αὐτοῦ τοὺς Ἱππέας, ἐν οἷς διελέγχει αὐτοῦ τὰς κλοπὰς καὶ τὸ τυραννικὸν, οὐδενὸς δὲ τῶν σκευοποιῶν τολμήσαντος τὸ πρόσωπον αὐτοῦ σκευάσαι δι' ὑπερβολὴν φόβου, ἅτε δὴ τυραννικοῦ ὄντος, μηδὲ μὴν ὑποκρίνασθαί τινος τολμῶντος [1], δι' ἑαυτοῦ ὁ Ἀριστοφάνης ὑπεκρίνατο, αὐτοῦ τὸ πρόσωπον μίλτῳ χρίσας, καὶ αἴτιος αὐτῷ γέγονε ζημίας ε' ταλάντων [2], ἃ ὑπὸ τῶν ἱππέων κατεδικάσθη, ὥς φησιν ἐν Ἀχαρνεῦσιν,

ἐγῷδ' ἐφ' ᾧ γε τὸ κέαρ ηὐφράνθην ἰδὼν,
τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.

διήχθρευσε δ' αὐτῷ ὁ Ἀριστοφάνης, ἐπειδὴ ξενίας κατ' αὐτοῦ γραφὴν ἔθετο, ὅτι [3] ἐν δράματι αὐτοῦ Βαβυλωνίοις διέβαλε τῶν Ἀθηναίων τὰς κληρωτὰς ἀρχὰς παρόντων ξένων. ὡς ξένον δὲ αὐτὸν ἔλεγε παρ' ὅσον οἱ μὲν αὐτόν φασιν εἶναι Ῥόδιον [4] ἀπὸ Λίνδου, οἱ δὲ Αἰγινήτην, στοχαζόμενοι ἐκ τοῦ πλεῖστον χρόνον τὰς διατριβὰς ποιεῖσθαι αὐτόθι, ἢ καὶ ὅτι ἐκέκτητο ἐκεῖσε, κατά τινας δὲ ὡς ὅτι ὁ πατὴρ αὐτοῦ Φίλιππος

vi. 7 (Gaisford's Paroemiog. pp. 106, 378); Photius, Suidas, Eustathius (on Iliad ii. 612, xxiv. 336; Odyssey v. 262). And see Life II infra. But we are told by both Photius and Suidas that according to Philochorus the proverb was really drawn from the case of Hermes, who we know was born on the fourth day of the month (see note on Plutus 1126) and was the *διάκονος* of Zeus.

[1] This is an erroneous deduction from Knights 230–3.

[2] In the Ravenna MS. and in most MSS. which contain the two plays the Knights is placed before the Acharnians, as indeed it is in every printed edition before Bekker. The biographer obviously supposed that the Knights was the earlier play of the two; and hence the topsy-turvydom of his present statement. For in reality Cleon's disgorgement of the five talents was the first event; then followed (at what distance of time we cannot tell) the Acharnians; and, a year later, the Knights.

[3] *ὅτι*. Both V. and Aldus have *καὶ ὅτι* to the destruction of the sense. *διέβαλε* Aldus. *διέβαλλε* V. Here again, in my opinion, the biographer is in error. The Babylonians was followed by an impeachment before the Council for high treason; the *ξενίας γραφαὶ* were Cleon's reply to the attack made upon him in the Knights.

[4] I do not know why he was supposed to be a Rhodian; but in my opinion he had Aeginetan blood in his veins. See the Introduction to the Acharnians.

Αἰγινήτης. ἀπολυθῆναι δὲ αὐτὸν εἰπόντα ἀστείως ἐκ τῶν Ὁμήρου ταῦτα

μήτηρ μέν τ' ἐμέ φησι τοῦ ἔμμεναι· αὐτὰρ ἔγωγε
οὐκ οἶδ'· οὐ γάρ πώ τις ἑὸν γόνον αὐτὸς ἀνέγνω [Od. i. 215].

δεύτερον δὲ καὶ τρίτον συκοφαντηθεὶς ἀπέφυγε, καὶ οὕτω φανερῶς κατασταθεὶς πολίτης κατεκράτησε τοῦ Κλέωνος· ὅθεν φησὶν

αὐτὸς δ' ἐμαυτὸν ὑπὸ Κλέωνος ἅττ' ἔπαθον [1]
ἐπίσταμαι δὴ [Acharnians 377]

καὶ τὰ ἑξῆς. φασὶ δὲ αὐτὸν εὐδοκιμῆσαι συκοφάντας καταλύσαντα, οὓς ὠνόμασεν ἠπιάλους ἐν Σφηξίν, ἐν οἷς φησὶν [line 1039]

οἳ τοὺς πατέρας ἦγχον [2] νύκτωρ καὶ τοὺς πάππους ἀπέπνιγον.

μάλιστα δὲ ἐπῃνέθη καὶ ἠγαπήθη ὑπὸ τῶν πολιτῶν σφόδρα, ἐπειδὴ διὰ τῶν αὐτοῦ δραμάτων ἐσπούδασε δεῖξαι τὴν πολιτείαν Ἀθηναίων ὡς ἐλευθέρα τέ ἐστι καὶ ὑπ' οὐδενὸς τυράννου δουλαγωγουμένη, ἀλλ' οἶδε ὅτι δημοκρατία ἐστὶ καὶ ἐλεύθερος ὢν ὁ δῆμος ἄρχει ἑαυτοῦ. τούτου οὖν χάριν ἐπῃνέθη καὶ ἐστεφανώθη θαλλῷ [3] τῆς ἱερᾶς ἐλαίας, ὃς νενόμισται ἰσότιμος χρυσῷ στεφάνῳ, εἰπὼν ἐκεῖνα τὰ ἐν τοῖς Βατράχοις περὶ τῶν ἀτίμων,

τὸν ἱερὸν χορὸν δίκαιον πολλὰ χρηστὰ τῇ πόλει
συμπαραινεῖν [line 686].

ὠνομάσθη δὲ ἀπ' αὐτοῦ, ἐπειδὴ ἔνδοξον, τὸ μέτρον [4], τὸ Ἀριστοφάνειον. οὕτως δὲ γέγονεν ἡ φήμη τοῦ ποιητοῦ ὡς καὶ παρὰ Πέρσαις διήκειν καὶ τὸν βασιλέα Περσῶν [5] πυνθάνεσθαι παρ' ὁποτέροις εἴη ὁ κωμῳδοποιός. φασὶ δὲ καὶ Πλάτωνα Διονυσίῳ τῷ τυράννῳ, βουληθέντι μαθεῖν τὴν Ἀθηναίων πολιτείαν, πέμψαι τὴν Ἀριστοφάνους ποίησιν τὴν κατὰ Σωκράτους ἐν Νεφέλαις κατηγορίαν, καὶ συμβουλεῦσαι τὰ δράματα

[1] ἅττ' ἔπαθον Aldus. ἅττ' ὧν ἔπαθον V. In the play itself it is ἅπαθον, and the next line runs ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.

[2] πατέρας ἦγχον. πατέρας αὐτῶν ἦγχον V. Aldus.

[3] See the Introduction to the Frogs.

[4] That is, the anapaestic tetrameter catalectic.

[5] He is taking the jest in Ach. 646–51 to be an actual statement of fact.

αὐτοῦ ἀσκηθέντα μαθεῖν αὐτῶν τὴν πολιτείαν. ἐγένετο δὲ καὶ αἴτιος ζήλου τοῖς νέοις κωμικοῖς, λέγω δὴ Φιλήμονι καὶ Μενάνδρῳ. ψηφίσματος γὰρ γενομένου χορηγικοῦ[1] *ὥστε μὴ ὀνομαστὶ κωμῳδεῖν τινὰ ἔτι, καὶ τῶν χορηγῶν οὐκ ἀντεχόντων πρὸς τὸ χορηγεῖν καὶ παντάπασιν ἐκλελοιπυίας τῆς ὕλης τῶν κωμῳδιῶν διὰ τούτων αὐτῶν (αἴτιον γὰρ κωμῳδίας τὸ σκώπτειν τινάς), ἔγραψε κωμῳδίαν τινὰ*[2], *Κώκαλον, ἐν ᾧ εἰσάγει φθορὰν καὶ ἀναγνωρισμὸν καὶ τἄλλα πάντα ἃ ἐζήλωσε Μένανδρος. πάλιν δὲ ἐκλελοιπότος καὶ τοῦ χορηγεῖν, τὸν Πλοῦτον γράψας εἰς τὸ διαναπαύεσθαι τὰ σκηνικὰ πρόσωπα ἐπιγράφει χοροὺς*[3], *φθεγγόμενος ἐν ἐκείνοις ἃ καὶ ὁρῶμεν τοὺς νέους οὕτως ἐπιγράφοντας ζήλῳ Ἀριστοφάνους. ἐν τούτῳ δὲ τῷ δράματι συνέστησε τῷ πλήθει τὸν υἱὸν Ἀραρότα, καὶ οὕτω μετήλλαξε τὸν βίον, παῖδας καταλιπὼν τρεῖς, Φίλιππον ὁμώνυμον τῷ πάππῳ καὶ Νικόστρατον καὶ Ἀραρότα, δι᾽ οὗ καὶ ἐδίδαξε τὸν Πλοῦτον. τινὲς δὲ δύο φασί, Φίλιππον καὶ Ἀραρότα, ὧν καὶ αὐτὸς ἐμνήσθη·*

τὴν γυναῖκα δὲ
αἰσχύνομαι, τώ τ᾽ οὐ φρονοῦντε παιδίω,

ἴσως αὐτοὺς λέγων.

Ἔγραψε δὲ δράματα μδ΄, ὧν ἀντιλέγεται δ΄ ὡς οὐκ ὄντα αὐτοῦ. ἔστι δὲ ταῦτα Ποίησις Ναυαγὸς Νῆσοι Νίοβις, ἅ τινες εἶναι ἔφασαν Ἀρχίππου.

[1] *χορηγικοῦ.* *χορηγοῦ* V. Aldus.

[2] *κωμῳδίαν τινά.* *κωμῳδίας τινὰς* V. Aldus.

[3] *χορούς.* *χοροῦ* V. Aldus. I suppose the writer to mean that, after the cessation of the old choruses, he still kept up the name of the chorus, as dancing, and uttering some recognized cries, in the orchestra. None of the emendations of the reading of V. and Aldus are mine; they appear to have been introduced silently, some by one editor and some by another.

II[1].

Ἀριστοφάνης ὁ κωμῳδιοποιὸς φαλακρὸς ἦν, ὡς αὐτός φησιν Εἰρήνῃ· ἐκωμῳδεῖτο δ' ἐπὶ τῷ σκώπτειν μὲν Εὐριπίδην, μιμεῖσθαι δ' αὐτόν. Κρατῖνος

σὺ δὲ τίς[2]; κομψός τις ἔροιτο θεατής,
ὑπολεπτολόγος, γνωμιδιώτης, Εὐριπιδαριστοφανίζων.

καὶ αὐτὸς δ' ἐξομολογεῖται Σκηνὰς Καταλαμβανούσαις·

χρῶμαι γὰρ αὐτοῦ (φησὶ) τοῦ στόματος τῷ στρογγύλῳ,
τοὺς νοῦς δ' ἀγοραίους ἧττον ἢ 'κεῖνος ποιῶ.

Ἀριστώνυμος δ' ἐν Ἡλίῳ Ῥιγοῦντι καὶ Σαννυρίων ἐν Γέλωτι τετράδι φασὶν αὐτὸν γενέσθαι, διὸ τὸν βίον κατέτριψεν ἑτέροις πονῶν· οἱ γὰρ τετράδι γεννώμενοι πονοῦντες ἄλλοις καρποῦσθαι παρέχουσιν, ὡς καὶ Φιλόχορος ἐν τῇ πρώτῃ περὶ ἡμερῶν ἱστορεῖ· ταύτῃ δὲ καὶ Ἡρακλῆ φασὶ γεννηθῆναι. τρεῖς δ' ἔσχεν υἱούς, Φίλιππον τὸν τοῖς Εὐβούλου δράμασιν ἀγωνισάμενον, καὶ Ἀραρότα ἰδίοις τε καὶ τοῦ πατρὸς δράμασι διηγωνισαμένον, καὶ τρίτον ὃν Ἀπολλόδωρος μὲν Νικόστρατον καλεῖ, οἱ δὲ περὶ Δικαίαρχον Φιλέταιρον. κατεκλήρωσε δὲ καὶ τὴν Αἴγιναν, ὡς Θεογένης[3] ἐν τῷ περὶ Αἰγίνης. κωμῳδεῖται δὲ ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα. Εὔπολις Αὐτολύκῳ, Πλάτων Νίκαις.

[1] This account is taken from the Scholia on Plato's Apology. The Scholiast obviously cherished a sort of good-natured grudge against Aristophanes, and amused himself by collecting all the instances he could find of a jest having been made at the expense of the poet who made a jest of Socrates. But there is no real malice in his remarks, and he has certainly preserved for us several interesting details which we should not willingly have missed.

[2] σὺ δὲ τίς; Vulgo τίς δὲ σύ;

[3] Θεογένης. This writer is called Theogenes, as here, by the Scholiast on Pindar's Third Nemean, line 21 Θεογένης δὲ ἐν τῷ περὶ Αἰγίνης οὕτω γράφει; but by Tzetzes at Lycophron's Cassandra, line 176 he is called Theagenes, Θεαγένης δὲ ὁ Ἱστορικὸς ἐν τῷ περὶ Αἰγίνης φησίν. The two names are frequently interchanged. This passage is of some importance in determining the person to whom reference is made in Acharnians 653, 654.

III [1].

Ἀριστοφάνης Ῥόδιος ἤτοι Λίνδιος (οἱ δ' Αἰγύπτιον ἔφασαν, οἱ δὲ Καμειρέα), θέσει δ' Ἀθηναῖος (ἐπολιτογραφήθη γὰρ παρ' αὐτοῖς), κωμικός, υἱὸς Φιλίππου, γεγονὼς ἐν τοῖς ἀγῶσι κατὰ τὴν ριδ' ὀλυμπιάδα, εὑρετὴς τοῦ τετραμέτρου καὶ ὀκταμέτρου, παῖδας σχὼν Ἀραρότα, Φίλιππον, Φιλέταιρον, κωμικούς. τινὲς δ' αὐτὸν καὶ ἀπόδουλον ἱστορήκασιν. δράματα δ' αὐτοῦ μδ' [2]. ἅπερ δὲ πεπράχαμεν [3] Ἀριστοφάνους δράματα, ταῦτα, Ἀχαρνεῖς, Βάτραχοι, Εἰρήνη, Ἐκκλησιάζουσαι, Θεσμοφοριάζουσαι, Ἱππεῖς, Λυσιστράτη, Νεφέλαι, Ὄρνιθες, Πλοῦτος, Σφῆκες.

IV [4].

Ἀριστοφάνης ὁ κωμῳδιοποιὸς γένει μὲν ἦν Ἀθηναῖος, πατρὸς δὲ Φιλίππου, μητρὸς δὲ Ζηνοδώρας, τὸν δὲ δῆμον Κυδαθηναῖος, Πανδιονίδος φυλῆς. πάνυ δὲ ὢν εὐφυὴς καὶ ἀγχίνους, ἐπὶ τοσοῦτον ἐν νέᾳ κομιδῇ

[1] This life is from the Lexicon of Suidas, and is by no means a favourable specimen of his biographies.

[2] μδ'. The First and Third Lives give forty-four as the number of Comedies written by Aristophanes; the Fourth and the Fifth say fifty-four. But the smaller number is universally accepted, and agrees very closely with the known names of his plays. And of these forty-four, four were supposed to be spurious. See Life I.

[3] πεπράχαμεν. The meaning of this word is not clear. Kuster proposed to alter it to εὑρήκαμεν. Hemsterhuys (as the name Hemsterhuis is commonly written in English) translated it *tractavimus.* In my opinion it is equivalent to our word *published*, and means that Suidas put out a MS. containing these eleven plays. These are the very eleven plays which have come down to us; and I suspect that our knowledge of Aristophanes rests upon this MS. of Suidas. The date of Suidas is unknown; and it is quite possible, though perhaps not very likely, that our Ravenna MS. is in the handwriting of Suidas or his assistants.

[4] This life is written by Thomas Magister. Of the Platonic epigram with which it concludes, I ventured to prefix to the Introduction to the Ecclesiazusae the following translation:—

The Graces sought a heavenly shrine which ne'er
Shall come to nought,
And in thy soul, Immortal Poet, found
The shrine they sought.

τῇ ἡλικίᾳ εὐδοκίμησεν ἐν κωμῳδίαις, ὡς οὐ μόνον τοὺς κατ᾽ αὐτὸν, ἀλλὰ καὶ τοὺς πρὸ αὐτοῦ ὑπερᾶραι· μᾶλλον δ᾽ οὐδὲ τοῖς ἐπιγιγνομένοις παρῆκεν ὑπερβολὴν, ἀλλὰ καὶ τούτους μετὰ πολλοῦ τοῦ περιόντος παρῆλθεν. οὔκουν ἀνεφάνη τις ὕστερον Ἀριστοφάνει παραπλήσιος. διὰ τοῦτο καὶ παρὰ τοῖς βασκάνοις αὐτοῖς ἀξιοῦται θαύματος. δράματα δὲ δ′ πρὸς τοῖς ν′ γέγραφεν, ἅπαντα εὐμουσίας καὶ χάριτος Ἀττικῆς μεστὰ καὶ πείθοντα τοὺς ἀκούοντας θαυμάζειν τε καὶ κροτεῖν. οὕτω δὲ τοῦ τῆς πολιτείας συμφέροντος ἐποιεῖτο λόγον, ὡς μηδένα τῶν ἐπὶ τῆς λαμπρᾶς τύχης οὐδέποτε ἀποσχέσθαι τοῦ σκώπτειν, εἰ ἀδικοῦντος ᾔσθετο· ὅθεν καὶ τὴν παρρησίαν αὐτοῦ δεδιότες οἱ τοιοῦτοι μετρίους σφᾶς αὐτοὺς παρεῖχον ἀεὶ καὶ τῷ δήμῳ λυσιτελοῦντας. ἔσχε δὲ γ′ υἱοὺς, Φίλιππον, Νικόστρατον καὶ Ἀραρότα. ἀποθανόντα δ᾽ οὕτω Πλάτων ἐτίμησεν ἐν ἐπιγράμματι ἡρωελεγείῳ·

αἱ Χάριτες, τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
  ζητοῦσαι, ψυχὴν εὗρον Ἀριστοφάνους.

V[1].

Ἀριστοφάνης Φιλίππου Ἀθηναῖος, μακρολογώτατος Ἀθηναίων, καὶ εὐφυΐᾳ πάντας ὑπεραίρων, ζηλῶν δὲ Εὐριπίδην, τοῖς δὲ μέλεσι λεπτότερος. ἐδίδαξε δὲ πρῶτος ἐπὶ ἄρχοντος Διοτίμου διὰ Καλλιστράτου. τὰς μὲν γὰρ πολιτικὰς τούτῳ φασὶν αὐτὸν διδόναι, τὰ δὲ κατ᾽ Εὐριπίδου καὶ Σωκράτους Φιλωνίδῃ. διὰ δὲ τοῦτο νομισθεὶς ἀγαθὸς ποιητὴς τοὺς λοιποὺς ἐπιγραφόμενος ἐνίκα. ἔπειτα τῷ υἱῷ ἐδίδου τὰ δράματα, ὄντα τὸν ἀριθμὸν νδ′ ὧν νόθα δ′.

[1] This is extracted from the article *περὶ κωμῳδίας* (in the Prolegomena of Aldus), as emended by various scholars. The chief emendation *ἐπὶ ἄρχοντος Διοτίμου* for *ἐπὶ ἄρχοντος Φιλοτίμου* is due to Clinton, Fasti Hellenici anno 427 B.C.

ARISTOPHANES

TO HIS READERS

All evil thoughts and profane be still; far hence, far hence from our choirs depart
Who knows not well what the Mystics tell, or is not holy and pure of heart.

FROGS 354, 355.

THE

ACHARNIANS OF ARISTOPHANÈS

ΑΡΙΣΤΟΦΑΝΟΥΣ ΑΧΑΡΝΕΙΣ

THE

ACHARNIANS OF ARISTOPHANES

ACTED AT ATHENS AT THE LENAEAN FESTIVAL, B.C. 425

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

By BENJAMIN BICKLEY ROGERS, M.A., Hon. D.Litt.

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INTRODUCTION

In the Lenaean Dionysia of the year 427 B.C. three plays, as usual, competed for the prize of Comedy. One of the three, called the "Banqueters" (Δαιταλεῖς), was brought out in the name of Callistratus. But everybody knew that it was not his own composition; everybody knew that it was the work of a new writer, whose name has from that day to this been much in men's mouths, ARISTOPHANES the son of Philippus.

This was the commencement of the poet's dramatic career; and we have every reason to believe that he commenced it at an unusually early age; *ἐν νέᾳ κομιδῇ τῇ ἡλικίᾳ*[1], says one authority; when he was *σχεδὸν μειρακίσκος*, says another. I take the words *σχεδὸν μειρακίσκος* to mean *little more than a μειρακίσκος*. And as the term *μειράκιον* denotes a youth[2] "in the later teens or the early twenties," the Scholiast would hardly have used those words had he conceived the poet to have been, when he wrote the Banqueters, more than 25 years of age. We may therefore assume that, according to the Scholiast, Aristophanes was not over 25 in February, 427, and consequently was not born before February, 452. And I do not think that we can fix his age more precisely than this.

It has indeed been frequently suggested that some light is thrown upon the matter by a single line in the existing Parabasis of the Clouds[3], or

[1] *ἐν νέᾳ κομιδῇ τῇ ἡλικίᾳ εὐδοκίμησεν ἐν κωμῳδίαις.*—Thomas Magister. See Life IV at the commencement of this volume. *σχεδὸν μειρακίσκος ἤδη ἥπτετο τῶν ἀγώνων.*—Scholiast on Frogs 501.

[2] See a learned and instructive article by Dr. A. A. Bryant on "Boyhood and Youth in the days of Aristophanes."—Harvard Studies in Classical Philology, xviii, p. 75.

[3] This Parabasis must have been written many years after the exhibition of the Clouds in 423 B.C., since it not only mentions the Maricas of Eupolis (exhibited 421 B.C., see Scholiast on Clouds 552), but adds that the attack which Eupolis

rather by a gloss[1] of extremely doubtful value upon line 510 of that play. There Aristophanes is speaking of himself as a mother, and of the "Banqueters" as his child, and he says that he exposed the infant, and another girl took it up to rear; and he gives as a reason for his unnatural conduct παρθένος γὰρ ἔτ᾽ ἦν, κοὐκ ἐξῆν πώ μοι τεκεῖν. Now taking the line as it stands, I should suppose the poet to be comparing himself to an unmarried maiden who had never borne, and could not rightly bear, a child. But the author of the "Gloss. Victor." takes quite a different view. The words οὐκ ἐξῆν τεκεῖν are, in his opinion, not confined to the παρθένος metaphor, but refer to an actual legal disability imposed on the poet himself. "For there was a law[2]," says he, "among the Athenians, that no person under 30 years of age should recite a drama in the theatre" (δρᾶμα ἀναγινώσκειν ἐν τῷ θεάτρῳ, a strange expression) "or speak in the public Assembly. In obedience to this law therefore the poet, not being yet 30 years of age, recited to the theatre through the agency of Philonides and Callistratus the Comedies he had himself composed." Now if this statement were correct, Aristophanes must have been over 30 when, in 424 B.C., he exhibited the Knights in his own name, and over 27 when, three years earlier, he exhibited the Banqueters in the name of Callistratus. But wherever Vettori may have picked up this gloss, if indeed he did not compose it himself, it is altogether unworthy of credence. The idea that the privilege of

there delivered upon Hyperbolus had been subsequently repeated, almost *ad nauseam*, by Hermippus and other Comedians.

[1] Not one of the authentic scholia on the great MSS., but one of the so-called "Victor Glosses," "being glosses excerpted from the notes which the Italian scholar Petrus Victorius (Pietro Vettori) entered in his copy of the Aldine Aristophanes now preserved in Munich."—Dr. Earnest Cary, in an interesting article on "Victorius and Codex F of Aristophanes" in vol. 37, p. 199 of the Transactions of the American Philological Association.

[2] νόμος ἦν Ἀθηναίοις μήπω τινὰ ἐτῶν λ′ γεγονότα μήτε δρᾶμα ἀναγινώσκειν ἐν θεάτρῳ, μήτε δημηγορεῖν. τούτῳ τῷ νόμῳ καὶ ὁ Κωμικὸς οὗτος εἰργόμενος πρότερον διὰ τὸ μὴ τριακονταετὴς ἔτι ὑπάρχειν ποιῶν δράματα διὰ Φιλωνίδου καὶ Καλλιστράτου ἀνεγίνωσκεν εἰς τὸ θέατρον. In the Aldine edition a similar statement is made on Clouds 530, but that seems to have been written by the editor, and is not found in modern editions of the Scholia.

speaking in the public Assembly was confined to citizens over 30 years of age is absolutely unfounded; see the Commentary on Eccl. 130 and Schömann, De Comitiis i. 10. And as to the dramatic performances, we must remember that the Archon selected for the public competition the three Comedies which he considered the best; and is it believable that the Athenians would have been debarred, or rather would have debarred themselves, from listening to (it may be) the very best Comedy of the year because its author was only 29 years of age? Then again, in the Knights this very question is put, Why had not the poet previously asked for a Chorus in his own name? How easy it would have been for him to answer, if the fact were so, *The law forbade me.* But no; no such thought ever occurs to him; he gives as his reason *That in his opinion the Comic poet's business is the most difficult thing in the world*; *κωμῳδοδιδασκαλίαν εἶναι χαλεπώτατον ἔργον ἁπάντων*, and that he was too modest, *σώφρων*, to put himself forward at first. His very excuse shows that had he chosen to apply for a Chorus there was nothing to prevent his obtaining one. No doubt a competitor was required to be an Athenian citizen, and must therefore have been of sufficient age to be entered on the roll of citizenship; but this was the only limit. We may dismiss from our minds all idea of a law [1] fixing the age at which, and not before which, an Athenian citizen was qualified to compete at the Dionysian festivals.

Critics who are willing to make bricks without straw have amused themselves by guessing the particular year in which Aristophanes was born. Several of these guesses, ranging over the decade from 454 to 444 B.C., are given by Mr. Roland G. Kent in the Classical Review, xix. 153. He does not, however, quote K. O. Müller's opinion, a writer to whose opinions I myself am accustomed to attach a paramount value. Müller in his History of Greek Literature places the birth of Aristophanes at 452 B.C. or thereabouts, a date which chimes in very well with what

[1] Bergk too, in his preliminary note to the Fragments of Aristophanes in Meineke's Fragm. Com. Graec., expresses, though on different grounds, his disbelief in the existence of any such law.

has already been said. Not that I have any idea of guessing that year, or any other year, as the year in which Aristophanes was actually born. I only say that, according to the indications that have reached us, he can hardly have been born *before*, though he may very well have been born *after*, the year 452 B.C.

But in truth we know very little of Aristophanes except from his own Comedies. Nor perhaps is this altogether to be regretted. A poet is seen far more truly in his works than in the petty details of his daily life. I do not know that we have lost anything by knowing so little of Shakespeare's life, or gained anything by knowing so much of Milton's.

And if we know little of the poet's private life, we are equally in the dark as regards his lineage. But it seems to me so probable as to be almost certain that he had in his veins some strain of Aeginetan blood.

We are told on as good authority as we can expect in a matter of this sort, viz. that of the Ravenna Scholiast, that Cleon[1] brought against him a *γραφὴ ξενίας*, an indictment for usurping the privileges of an Athenian citizen when he was really an alien; no doubt for exhibiting a play in the Athenian Theatre, which none but an Athenian citizen was qualified to do. Probably these proceedings were taken not by Cleon in his own name, but by one of his creatures, one of the hundred parasites[2] who were always hovering about him, only too eager to be employed in "doing his dirty work." The writer of the Greek Life of Aristophanes says[3] that proceedings of this kind were brought against him on three separate occasions, and were invariably unsuccessful. While therefore it is clear that Aristophanes was really a genuine Athenian citizen, it is equally clear that there were circumstances connected with his parentage or descent, which afforded some ground for disputing his claim to be so. We are told in the Greek Life that some said that he was a Rhodian, and others that he was an Aeginetan; and again that his father Philip

[1] *καὶ ξενίας δὲ αὐτὸν ἐγράψατο* [ὁ Κλέων] *καὶ εἰς ἀγῶνα ἐνέβαλεν.*—Scholiast on Acharnians 378. In my opinion this particular action was Cleon's reply to the attack in the Knights.

[2] Wasps 1033, Peace 756.

[3] See the First Life at the commencement of this volume.

was an Aeginetan. The Greek Life is of very little authority in itself, but its writer must have obtained these rumours from some earlier source.

But we know with certainty that "Aristophanes" was an Aeginetan name; for Pindar wrote his Third Nemean to celebrate the victory of the Aeginetan Aristocleides, *the son of Aristophanes.* Whatever may have been the date of that ode, it was certainly written many years before our poet was born. It is possible, though perhaps not probable, that his father Philip was a brother, or that his mother was a sister, of Aristocleides, and that the poet, according to the common Hellenic custom, received the name of his grandfather. But whatever his connexion with Aegina, it is clear that his forbears had in some way or other obtained the full privileges of Athenian citizenship. And this kinship with Aegina is necessary to explain the remarkable reference to that island contained in the Parabasis Proper of the present play. The Spartans ask you to restore Aegina, say the Chorus, not that they care for the island itself, but in order to deprive you of your poet. This is explained by the Scholiast to mean that, in the division of the island between Athenian cleruchs [1] about five years and a half before the date of this Comedy, some lands were allotted to Aristophanes: a fact extremely probable in itself, and confirmed [2] by the testimony of Theogenes in his work on Aegina. But it does not adequately meet the requirements of the Parabasis, since the Spartans would not be depriving Athens of her poet by confiscating his land in Aegina. Of course the whole idea is a jest, but it ought to be a plausible jest; and it seems to me that, in order to give any sort of plausibility to the argument, we must take it to mean that the Spartans, if they obtained possession of the island, might be in a position to claim the poet himself as a person of Aeginetan descent. That the language is intended to apply to Aristophanes seems to me abundantly clear. On this subject the reader will find some remarks further on in the course of this Introduction.

This is all we know about the antecedents of the young Athenian

[1] Thuc. ii. 27.

[2] See Life II at the commencement of this volume.

who, exactly two years before the date of the Acharnians, produced his first Comedy the *Δαιταλεῖς*, "the Banqueters," on the boards of the Athenian Theatre. We have no means of reconstructing the plot of that Comedy; but, chiefly from a somewhat unexpected source, viz. one[1] of Galen's treatises on the writings of his famous predecessor Hippocrates, we know a good deal of its general character and aims. It seems to have been an attack on the new sophistical school of education, such as the poet, four years later, renewed with so much skill and vigour in its "sister Comedy" of the Clouds. The principal characters were an old countryman and his two sons, who are dubbed in the Clouds *ὁ σώφρων* and *ὁ καταπύγων*. The latter, whose name was Thrasymachus (possibly a name borrowed from the famous sophist of Chalcedon), had been sent to Athens to finish his education there, whilst the father and the other son remained in the country, content with their old-fashioned education, and carrying on, with their own hands, the manual labour of the farm. The old man was probably described as a *Μαραθωνομάχης*; at all events he had been reared in the discipline which *Μαραθωνομάχους ἔθρεψεν*, loving his Homer, and the heroes and demigods of a bygone age. But when Thrasymachus returns, a smart and accomplished Athenian citizen, his father discovers, to his consternation, that education is now conducted at Athens on entirely different principles. The system of the *Ἄδικος λόγος* has superseded the system of the *Δίκαιος λόγος*. [2] *He learnt nothing that I sent him to*

[1] The treatise called *Τῶν Ἱπποκράτους γλωσσῶν ἐξήγησις*. The exact meaning of *γλῶσσαι* is preserved in our term "Glossary." And the treatise in question is merely a glossary to the works of Hippocrates with an important Preliminary Note.

[2] *ἀλλ' οὐ γὰρ ἔμαθε ταῦτ' ἐμοῦ πέμποντος, ἀλλὰ μᾶλλον*
πίνειν, ἔπειτ' ᾄδειν κακῶς, Συρακοσίαν τράπεζαν,
Συβαρίτιδάς τ' εὐωχίας, καὶ Χῖον ἐκ Λακαινᾶν.—Athenaeus xii. 34 (p. 527 C).

Athenaeus quotes the lines as proving the luxury of the "Syracusan table"; which indeed was proverbial. *Συρακοσία τράπεζα· ἡ πολυτελής. ἐδόκουν γὰρ οἱ Σικελιῶται ἁβροδίαιτοι εἶναι μᾶλλον πάντων.*—Bodleian Proverbs 848, Zenobius v. 94 (Gaisford's Paroemiogr. pp. 104, 374), Photius, Suidas. See Plato's Republic iii, chap. 13. As to the Chian wine, see the Commentary on Eccl. 1119 and 1139. Athenaeus has a short chapter on the Laconian *κύλικες*, xi. 69, in which he again quotes the third of the foregoing lines.

learn, says the old man, *but instead to drink, and to sing* (*and that in ill fashion*), *and the Syracusan table, and Sybaritic feastings, and Chian wine out of Laconian goblets.* In appearance Thrasymachus has become a young fop, smooth as an eel, and wearing golden ringlets[1]. The last thing he is willing to do is to help his father and brother by labouring on the farm. He has been used to play the pipe and the lyre, and even that is a fatigue to him, and do they now ask him to dig[2]! In one subject, however, he had been carefully trained by his sophistical teachers. He knew all the tricks of litigation, and had the language of Solon's laws at his fingers' ends; so that, when his father questions him as to the meaning of certain Homeric phrases, he retorts by propounding questions as to the meaning of certain legal phrases. The dialogue is given by Galen in the preliminary note to his "Glossary to the Works of Hippocrates." He is explaining[3] that by γλῶσσαι he means words obsolete, or employed in other than their ordinary signification, or invented by Hippocrates himself. And he proposes to illustrate his meaning by examples taken from the Δαιταλεῖς of Aristophanes. There, he says, the father asks the young profligate the meaning of certain Homeric phrases,

[1] *καὶ λεῖος ὥσπερ ἔγχελυς, χρυσοῦς τ' ἔχων κικίννους.* This line is compounded by Hemsterhuys from two quotations. Athenaeus vii. 54 (p. 299 B) quotes from the Δαιταλεῖς the words *καὶ λεῖος ὥσπερ ἔγχελυς*, and the Scholiast on Theocritus xi. 10 quotes from τοῦ Κωμικοῦ the words *ὥσπερ ἔγχελυς, χρυσοῖς ἔχων κικίννους.* These *κικίννους* of the young fops Aristophanes could never abide. Cf. Wasps 1069.

[2] *ὅστις αὐλοῖς καὶ λύραισι κατατέτριμμαι χρώμενος,*
εἶτά με σκάπτειν κελεύεις;—Athenaeus iv. 84 (p. 184 E).

I take *κατατέτριμμαι* to be used in its ordinary sense, *I am quite worn out with*, and not, as it is generally interpreted, "I have passed my whole time."

[3] *ὁ λόγος ὅδε σύγκειται περιέχων οὐ μόνον ὅσα, τοῖς ἄλλοις παλαιοῖς ὑπάρχοντα συνήθη τῶν ὀνομάτων, οὐκέτι ἐστὶν ἐν ἔθει νῦν, ἀλλὰ καὶ ὅσα κατά τινα τρόπον ἴδιον αὐτὸς ἐποίησεν ὁ Ἱπποκράτης, ἢ μετενεγκὼν ἀπὸ τοῦ συνήθους, ἢ σχῆμα περιθεὶς ἕτερον, ἢ τὸ σημαῖνον ὑπαλλάξας. ὅτι γὰρ ἐποίουν οἱ παλαιοὶ πολλὰ τῶν ὀνομάτων αὐτοῖς, δέδεικται μὲν ἱκανῶς πρὸς Ἐρατοσθένους ἐν τοῖς Περὶ ἀρχαίας κωμῳδίας, δείξαιμι δὲ ἂν σοι κἀγὼ νῦν διὰ βραχέων, ἐπὶ παραδειγμάτων ὀλίγων, ὑπὲρ τοῦ γινώσκειν ἐναργέστερον οἷον μὲν ἡ γλῶττά ἐστιν, οἷον δέ τι καὶ τὸ παραπλήσιον αὐτῇ. νομίζω δή σοι τὰ ὑπὸ Ἀριστοφάνους ἀρκέσειν τὰ ἐκ τῶν Δαιταλέων, ὧδέ πως ἔχοντα.*

κόρυμβα and ἀμενηνὰ κάρηνα[1]. The word κόρυμβα, the *figure-heads* of the ships, is found in Iliad ix. 241, where Hector is described as threatening[2] to cut off the ἄκρα κόρυμβα of the Achaean vessels, and then to burn the vessels themselves. The phrase ἀμενηνὰ κάρηνα occurs four times in the Odyssey, twice in the Tenth, and twice in the Eleventh, Book, and always signifies *the sapless skulls* of the dead. But the singular thing is that, though these three words are Homeric phrases, their use is by no means confined to the epic; they are all found also in contemporary writers. The word κόρυμβον, which occurs only once in Homer, is employed twice by Aeschylus in the Persae; κάρηνον (in its Doric form κάρανον) is found in the Choephoroe; and ἀμενηνὸς in the Ajax of Sophocles. Apparently, however, the great Athenian Tragoedians are as much a sealed book to Thrasymachus as are the Epics of Homer, and instead of attempting to answer these questions he parries them by asking, in his turn, whether his brother, the σώφρων, knows the meaning of the legal terms ἰδυῖοι and ὀπυίειν. The first word, ἰδυῖοι (otherwise ἴδυοι), *people who*

[1] The lines of Aristophanes, so far as they can be restored, are supposed to be as follows:—

ΠΑΤΗΡ. πρὸς ταῦτα σὺ λέξον Ὁμηρείους γλώττας, τί καλοῦσι κόρυμβα,
τί καλοῦσ' ἀμενηνὰ κάρηνα.
ΘΡΑΣΥΜΑΧΟΣ. ὁ μὲν οὖν σὸς, ἐμὸς δ' οὗτος ἀδελφὸς, φρασάτω τί καλοῦσιν ἰδυίους,
τί ποτ' ἐστὶν ὀπυίειν.

The first line is found in Pollux ii. 109, and no doubt the shorter lines are the latter halves of anapaestic tetrameters. The text of Galen, at least in Kühn's edition, is in a very confused state, but as corrected by various critics it is made to run as follows. Immediately after the words ὧδέ πως ἔχοντα, with which the preceding note terminates, Galen proceeds:—

"πρὸς ταῦτα σὺ λέξον Ὁμηρείους γλώττας, τί καλοῦσι κόρυμβα." προβάλλει γὰρ ἐν ἐκείνῳ τῷ δράματι ὁ ἐκ τοῦ δήμου τῶν Δαιταλέων πρεσβύτης τῷ ἀκολάστῳ υἱεῖ πρῶτον μὲν τὰ κόρυμβα τί ποτ' ἐστὶν ἐξηγήσασθαι, μετὰ δὲ τοῦτο "τί καλοῦσ' ἀμενηνὰ κάρηνα." κἀκεῖνος μέντοι ἀντιπροβάλλει τῶν ἐν τοῖς Σόλωνος ἄξοσι γλωττῶν τὰς εἰς δίκας διαφερούσας ὧδέ πως· "ὁ μὲν οὖν σὸς, ἐμὸς δ' οὗτος ἀδελφὸς, φρασάτω τί καλοῦσιν ἰδυίους." εἶτ' ἐφεξῆς προβάλλει, "τί ποτ' ἐστὶν ὀπυίειν." ἐξ ὧν δῆλον ὡς ἡ γλῶττα παλαιόν ἐστιν ὄνομα τῆς συνηθείας ἐκπεπτωκός.

[2] Why, asks the Homeric scholiast, would Hector before burning the vessels cut off their κόρυμβα? And he answers his question by saying, Because in them are the statues and images of the gods.

know, that is, *eyewitnesses*, seems to be a legal term and nothing more. Ἰδύους· τοὺς μάρτυρας. οὕτω Σόλων.—Photius. ὅτι δὲ ἰδύους καὶ Δράκων καὶ Σόλων τοὺς μάρτυράς φησιν, Αἴλιος Διονύσιος ἱστορεῖ.—Eustathius on Iliad xviii. 501. See Fritzsche's Essay, "De Daetalensibus Aristophanis," p. 42. And that ὀπυίειν (otherwise ὀπύειν), *to marry*, is a legal term used in Solon's laws is plain from the passage in Plutarch's Solon, ch. 20, to which Dindorf refers. It is, however, employed by Aristophanes himself in line 255 of the Acharnians, possibly not without a reminiscence of the pointed question which is propounded in the Δαιταλεῖς as to its proper signification.

So far Galen has been illustrating his statement, that the term γλῶσσαι is applicable to words which were formerly in familiar use, but have now fallen into desuetude. He now proposes to illustrate the further statement, that the men of old time coined new words peculiar to themselves which did not pass into general currency. And for this purpose also he refers to the Δαιταλεῖς and quotes another dialogue between the Father and the Profligate Son. The former dialogue was in anapaestic tetrameters, this is in ordinary iambic senarii. It is given below [1] as it is emended and arranged by Elmsley in his note on Acharnians 716. The young reprobate has the impertinence to tell his father that he is so old-fashioned and antiquated as to be no better than a corpse. "Why, you are a coffinette," he says, "and funeral fillets and perfumes [2]." For σορὸς, *a coffin*, he uses the affected diminutive σορέλλη. "Coffinette!" cries the father, "you got that word from Lysistratus," meaning

[1]
ΘΡΑΣ. ἀλλ' εἶ σορέλλη, καὶ μύρον, καὶ ταινίαι.
ΠΑ. ἰδοὺ σορέλλη· τοῦτο παρὰ Λυσιστράτου.
ΘΡΑΣ. ἦ μὴν ἴσως σὺ καταπλαγήσει τῷ χρόνῳ.
ΠΑ. τὸ καταπλαγήσει τοῦτο παρὰ τῶν ῥητόρων.
ΘΡΑΣ. ἀποβήσεταί σοι ταῦτά ποι τὰ ῥήματα.
ΠΑ. παρ' Ἀλκιβιάδου τοῦτο τἀποβήσεται.
ΘΡΑΣ. τί ὑποτεκμαίρει, καὶ κακῶς ἄνδρας λέγεις
καλοκἀγαθίαν ἀσκοῦντας; ΠΑ. οἴμ', ὦ Θρασύμαχε,
τίς τοῦτο τῶν ξυνηγόρων γηρύεται;

[2] As to fillets and perfumes used in funerals, see Eccl. 538 and 1032, and the passage from the Tagenistae cited in the Commentary on Eccl. 131.

probably the Lysistratus mentioned in the Acharnians, the Knights, and the Wasps. "Ah!" says the son, "I warrant you will be quite dumbfounded[1] by and by." "Quite dumbfounded!" retorts the father, "that came from the orators." "Well, you will find that these sayings," the son goes on, "will issue somewhither." "Issue somewhither!" says the father, "you got that from Alcibiades." Alcibiades was at this time a mere youth, and probably in some speech had said, mysteriously, that his words would "issue somewhither," that is, would have some effect. It must be admitted that the old farmer seems well acquainted with what is going on at Athens. Finally the son asks, "Why do you make these conjectures, and speak ill of men who practise gentlemanliness?" And the father replies, "O dear, which of the advocates is it, Thrasymachus, who talks in that fashion[2]?"

It is unnecessary for our present purpose to consider the other fragments of the Δαιταλεῖς. Enough has been said to show what was the general purport of the play, and in what sense Aristophanes considered the

[1] *καταπλαγήσει*. Some would alter *καταπλαγήσει* into *καταπλιγήσει*, and *ἀποβήσεται* (two lines below) into *ἀποβύσεται*, on the assumption that Aristophanes is in this short dialogue intending to confine himself to words or phrases newly invented and used only by the inventor. But that is not the idea of Aristophanes. Galen quotes the passage as on the whole illustrating, or tending to illustrate, his own proposition, but some lines do so less effectively than others.

[2] After the passage cited in a preceding note, and ending with the words *τῆς συνηθείας ἐκπεπτωκὸς*, Galen proceeds:—

ὅτι δὲ καὶ αὐτὸς ἕκαστος τῶν περὶ λόγους ἐχόντων ἠξίου ποιεῖν ὀνόματα καινὰ, δηλοῖ μὲν καὶ Ἀντιφῶν ἱκανῶς, ὅς γε ὅπως αὐτὰ ποιητέον ἐκδιδάσκει, δηλοῖ δὲ καὶ αὐτὸς οὗτος ὁ Ἀριστοφάνης ἐν ταὐτῷ δράματι διὰ τῶνδε· "ἀλλ' εἶ σορέλλη καὶ μύρον καὶ ταινίαι." εἶτα ὁ πρεσβύτης ἐπισκώπτων· "ἰδοὺ σορέλλη· τοῦτο παρὰ Λυσιστράτου." πάλιν δὲ αὐτοῦ τοῦ ἀκολάστου υἱέος εἰπόντος· "ἦ μὴν ἴσως σὺ καταπλαγήσει τῷ χρόνῳ." καὶ τοὖθ' υἱοῦ ὁ πρεσβύτης ἐπισκώπτων ἐρεῖ· "τὸ καταπλαγήσει τοῦτο παρὰ τῶν ῥητόρων." εἶτ' αὖθις ἐκείνου φάντος· "ἀποβήσεταί σοι ταῦτά ποι τὰ ῥήματα." πάλιν ὁ πρεσβύτης καὶ τοῦτο σκώπτει· "παρ' Ἀλκιβιάδου τοῦτο τἀποβήσεται." καὶ μέν γε καὶ ὁ υἱὸς οὐδέπω παυόμενος οὐδὲ αἰδούμενος τὸν γέροντά φησι· "τί ὑποτεκμαίρει καὶ κακῶς ἄνδρας λέγεις καλοκἀγαθίαν ἀσκοῦντας;" εἶτα ὁ πρεσβύτης· "οἴμ', ὦ Θρασύμαχε, τίς τοῦτο τῶν ξυνηγόρων γηρύεται;" δῆλον οὖν ἐκ τούτων οἶμαί σοι γεγονέναι, ὡς εἶπον, εἶναι τρόπον τῶν γλωττῶν ἢ τοῦ κοινοῦ πᾶσιν ὀνόματος ἐκπεσόντος τῆς ἐπικρατούσης συνηθείας, ἢ τοῦ γενομένου πρός τινος τῶν παλαιῶν μὴ παραδεχθέντος ὅλως εἰς τὴν συνήθειαν.

Clouds its "sister Comedy." Each play upheld the ancient, and deplored the modern, theory of education. The object of the old system was the formation of character; the object of the new was to make men sharp-witted and argumentative, and its *effect* was to render them irreverent and unprincipled. The Δαιταλεῖς, who formed the Chorus of the Play, were Banqueters feasting in the temple of Heracles. There were several temples of Heracles in Athens, and Commentators have discussed at some length, and with much learning, which of these temples was the scene of the banquet; see especially Fritzsche, "De Daetalensibus," pp. 23–32. But we cannot be sure that the scene of the Comedy was laid in Athens at all: the action may well have taken place in a country village, where a temple to Heracles was by no means uncommon. And in all probability the merrymaking was of a rustic and primitive character, like those represented in the Acharnians and the Plutus, and so would be little to the taste of the city-educated son. The old man would seem to have been himself one of these Banqueters, and the description of him by Galen as a member of the *deme* of Δαιταλεῖς (ὁ ἐκ τοῦ δήμου τῶν Δαιταλέων πρεσβύτης) may well have been invented, as a jest, by the irreverent youngster.

The Scholiast on Clouds 529 [1] tells us that the Δαιταλεῖς, though received with great praise, did not obtain the prize, but was awarded only the second place amongst the three competing Comedies. And as he probably had access to the didascaliae, we must, I suppose, accept his testimony. Yet it seems inconsistent with the language of Aristophanes himself in the passage on which the Scholiast is commenting. The poet is there contrasting the different fortunes of the Δαιταλεῖς and the Clouds. The former, he says, received the very highest praise, ΑΡΙΣΤ' ἠκουσάτην; with the latter he retired defeated. Yet if he was defeated on both occasions, if neither Comedy obtained the prize, and the only difference between their fortunes was that the earlier play was placed Second, and the later Third, amongst the three competitors, there was no

[1] ἄριστ' ἠκουσάτην· ἀντὶ τοῦ εὐδοκίμησαν. οὐ γὰρ ἐνίκησαν, ἐπεὶ δεύτερος ἐκρίθη ἐν τῷ δράματι.—Ravenna Scholiast.

very striking contrast between their respective receptions. However, it is useless to challenge the authority of the Scholiast in a matter of this kind.

Before finally taking leave of the Δαιταλεῖς, it may be desirable to revert to the statement made in the opening sentences of this Introduction, that the Comedy was brought out in the name of Callistratus. This we are distinctly told by the author of the Fifth Life of Aristophanes given at the commencement of the present volume, and there is no doubt of his accuracy. For though the Scholiast on Clouds 531 explains the words *παῖς ἑτέρα*, there employed, by "*Φιλωνίδης καὶ Καλλίστρατος*," and other grammarians say that Philonides and Callistratus brought out the earliest Plays of Aristophanes, they are clearly referring to the poet's general practice of bringing out his Comedies in one or other of these two names, and do not mean that the two co-operated in any one play. Or if that were their meaning, we know enough of the poet's practice to be able to assert with confidence that they are absolutely wrong. Neither are those old grammarians to be believed who suggest that either Callistratus or Philonides was an actor in the poet's Comedies. The actors were chosen by the State, not by the Comic poet. These two men were undoubtedly inferior playwrights, friends of the poet, whose names appeared, instead of his own, in the application to the Archon for a Chorus, that is to say, for the privilege of having the Comedy exhibited under the auspices of the State at the ensuing Dionysia. The first three Comedies of Aristophanes—the Banqueters, the Babylonians, and the Acharnians—were all brought out in the name of Callistratus; the name of Philonides does not make its appearance until several years later, namely at the Lenaean festival of B.C. 422. Of the eleven extant comedies three—the Acharnians, the Birds, and the Lysistrata—were certainly produced in the name of Callistratus; one, the Frogs, in the name of Philonides; and five—the Knights, the Clouds, the Wasps, the Peace, and the Plutus—in the name of Aristophanes himself. We are not told in whose name the Thesmophoriazusae and Ecclesiazusae were produced. But we know that the Rehearsal was brought out in the name of Philonides at the same Dionysia at which Aristophanes exhibited the Wasps in his own

name; and that in the year 414 B.C., when Aristophanes exhibited the Birds at the Great Dionysia in the name of Callistratus, he also exhibited the Amphiaraus at the Lenaean Dionysia in the name of Philonides.

That the Banqueters was exhibited at the Lenaean festival is inferred from Acharnians 1150–5; a passage which also tells us that the Choregus was one Antimachus, and that he excluded Aristophanes himself from the usual Choral banquet; doubtless on the ground that he was not the officially recognized χοροδιδάσκαλος of the play.

In the year 426 B.C., the year following the production of the Δαιταλεῖς, during the archonship of Eucles [1], Aristophanes again obtained a Chorus, and competed for the Comic prize, this time at the Great Dionysia. This, his second play, was called the Babylonians, Βαβυλώνιοι, and was brought out, like the first, in the name of Callistratus. The fragments of this play are exceedingly minute and scrappy, and we should really know little or nothing of its character but for the (to us) most fortunate circumstance that it brought its author into collision with Cleon. And from the account which Aristophanes gives in the Acharnians of the attack made upon him by Cleon, and from the defence which he there offers

[1] τοὺς Βαβυλωνίους ἐδίδαξε διὰ Καλλιστράτου Ἀριστοφάνης, ἔτεσι πρὸ τοῦ Εὐκλείδου κε΄, ἐπὶ Εὐκλέους.—Photius (and Suidas), s. vv. Σαμίων ὁ δῆμος. κε΄ (25) is Bouhier's correction for καὶ, and is accepted by Hemsterhuys, Wesseling, Dindorf, and Ranke, De Aristophanis vita, p. 330. Clinton altered καὶ into κδ΄ (24), and this is followed by Fritzsche (De Babyloniis Commentatio, p. 1) and Bergk (Preliminary Note to Fragments). But Bouhier is clearly right. The letters ε and αι are constantly confused; and Photius, according to the Greek mode of computation, is reckoning, in his calculation, both the archonship from which he starts and that with which he concludes. This makes the interval twenty-five years. In our method of computation it would be twenty-four. But why does Photius refer to this interval at all? I have seen no explanation of this, but I take the reason to be that some writers (as, for example, Diodorus xii. 53) give the name of Eucleides, instead of Eucles, to the archon of 428–427; and that Photius, knowing the archonship of Eucleides to have occurred in 404–403, is careful to mention that this play was exhibited in the archonship of Eucles, and not in that of Eucleides which did not take place until (we should say twenty-four, but the Greeks would say) twenty-five years later.

for the satire against which that attack was directed, we do undoubtedly gain some insight into the scope and nature of the second Comedy.

And first as to Cleon's attack. We are told by the Scholiast [1] on Acharnians 378 that in the Babylonians Aristophanes satirized many persons, making fun of the officials, whether elected by votes or by lot, and of Cleon, apparently by name. Cleon enraged at this—for the play was exhibited at the Great Dionysia, when foreigners were present—indicted him for wrongdoing towards the citizens, as having done these things in a manner insulting to the Demus and the Council. This account is possibly to some extent derived from the Acharnians itself, but anyhow appears to be substantially correct. We learn from Acharnians 379 [2] that the proceedings were taken in the Council. And that they did not consist of a mere invective, but took the form of actual litigation, is plain from the expression "he *dragged me* into the Council Chamber." Cleon must therefore have proceeded by way of *εἰσαγγελία*, *denunciation*, a proceeding [3] prescribed by law for certain offences of a treasonable character, and available for all offences not precisely falling within the provisions of any existing legislative enactment. If the βουλὴ entertained the denunciation it might direct the form in which the question should

[1] (On the words *τὴν πέρυσι κωμῳδίαν.*) *τοὺς Βαβυλωνίους λέγει. τούτους γὰρ πρὸ τῶν Ἀχαρνέων Ἀριστοφάνης ἐδίδαξεν, ἐν οἷς πολλοὺς κακῶς εἶπεν. ἐκωμῴδησε γὰρ τάς τε κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα, παρόντων τῶν ξένων. καὶ διὰ τοῦτο ὀργισθεὶς ὁ Κλέων ἐγράψατο αὐτὸν ἀδικίας εἰς τοὺς πολίτας, ὡς εἰς ὕβριν τοῦ δήμου καὶ τῆς βουλῆς ταῦτα πεποιηκότα.* The words *κακῶς εἶπεν* appear to be an echo of Ach. 503 *τὴν πόλιν κακῶς λέγω* and Ach. 649 *εἴποι κακὰ πολλά*: and the words *εἰς ὕβριν τοῦ δήμου* of Ach. 631 *τὸν δῆμον καθυβρίζει.* In the Greek Life we are told that in this Comedy the poet *διέβαλε τῶν Ἀθηναίων τὰς κληρωτὰς ἀρχὰς, παρόντων ξένων.*

[2] *αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἅπαθον*
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
διέβαλλε, καὶ ψευδῆ κατεγλώττιζέ μου,
κἀκυκλοβόρει, κἄπλυνεν, ὥστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.—Ach. 377–82.

[3] Hyperides, pro Eux., columns 22 and 23 in Churchill Babington's edition; Aristotle, Polity of Athens, chap. 8; Harpocration, s. v. *εἰσαγγελία.* The brief account of the *εἰσαγγελία* given in the text is of course very superficial and incomplete.

be submitted to the dicastery, and the penalty to which the offender, if convicted, should be liable. Cleon then, having brought Aristophanes before the βουλὴ by means of an εἰσαγγελία, denounced him as an offender against the State, and stormed [1] and shouted at him to such an extent, that the young poet almost died, he says, drowned in a deluge of vociferous vituperation. However, it would seem that the Council refused in this case to entertain the denunciation, deeming probably the satire of a Comic poet, even though directed against the public measures of the State, an unfit subject for a criminal proceeding. The accusation which Cleon brought against him was certainly one of ὕβρις, of insulting the Demus and the City in the presence of foreigners; ὅτι ὑβρίζει (or κακῶς λέγει) τὸν Δῆμον καὶ τὴν πόλιν, παρόντων ξένων. And therefore in the Acharnians, which was acted at the Lenaean festival when no foreigners were present, Aristophanes [2] says: "Not now will Cleon slander me, because in the presence of foreigners I speak ill of the State; for we are alone, and this is the Lenaean festival." And again in the Parabasis [3] he says that he is slandered by his enemies, meaning Cleon and his hangers-on, as one who makes fun of the City and insults the Demus. And it is with a humorous allusion to the same accusation that, when describing certain injuries inflicted on the Megarians, he is careful to say that they were the acts of individuals, and not of the State [4]; "I do not say the State; please to remember this, that I do not say the State."

So much for Cleon's attack. We have next to consider the reply of Aristophanes, contained in the Parabasis of the Acharnians; a reply, he

[1] It seems to me very probable that the account given in the Knights of Cleon storming before the Council, ἐλασίβροντ' ἀναρρηγνὺς ἔπη, and κρημνοὺς ἐρείδων, is a reminiscence of the demagogue's stormy invective against the poet himself.

[2] οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γάρ ἐσμεν, οὑπὶ Ληναίῳ τ' ἀγών, κ.τ.λ.—Ach. 502-4.

[3] διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις ταχυβούλοις,
ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν, καὶ τὸν δῆμον καθυβρίζει.—Ach. 630, 631.

[4] ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω,
μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω.—Ach. 515, 516.

calls it [1], to the calumnies (διαβολαὶ) of Cleon. There is no apologetic note in his defence; he claims that so far from being an insult, the satire of which his accuser complained was most beneficial, to the State; and that he himself deserved the greatest credit for fearlessly pointing out to the people the ease with which they were led astray by the orators and the demagogues. It is not to be supposed that he deals with all the items of the indictment. He seizes upon two points, either as being the most important or possibly as those which could most conveniently be dealt with in the Parabasis of a Comic Play. We will consider each of the points separately.

1. In the Babylonians he had warned the Athenians, he tells us [2], not to be too easily led astray by novel rhetorical phrases, nor to take so much pleasure in flattery, nor to follow with open mouth whatever any one might say. That the people were always too ready to be taken in by the blandishments of an eloquent speaker is frequently urged by the poet. He makes the charge, as we see, in the Babylonians; he repeats it in the Acharnians; he reiterates it more than once in the Knights. *Fair is thine Empire*, he says [3] to the Demus in the latter play, *and all men fear thee as a despotic King. Yet easy it is to lead thee astray, and dearly thou lovest to be flattered and deceived, and with open mouth dost thou follow whoever may chance to be speaking.* All honour to the poet who dared address such language as this to the Sovereign People of Athens; and all honour to the people who could listen to the reproof, not only without resentment, but with genuine admiration of the satirist. It may be that in the Babylonians, as in the Acharnians and the Knights, the charge was made in general terms. But when we remember the events which were happening in the year 427 B.C., the very year in which Aristophanes was composing the Babylonians, we can hardly doubt that he had in his mind a remarkable instance of the manner in which his

[1] *διαβαλλόμενος δ' . . . ἀποκρίνεσθαι δεῖται.*—Ach. 630, 632.

[2] *παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξαπατᾶσθαι,*
μηδ' ἥδεσθαι θωπευομένους, μηδ' εἶναι χαυνοπολίτας.—Ach. 634, 635.

[3] Knights 1111–19.

countrymen were carried away by the "foreign eloquence," *ξενικοῖσι λόγοις*, of a rhetorical ambassador. For that was the year of the memorable embassy[1] from Leontini, headed by the famous Gorgias, an embassy sent to implore the assistance of Athens, then the greatest naval power in the world, against the ever-increasing encroachments of Syracuse. So persuasive was the eloquence of Gorgias, so dazzled were the Athenians by his novel style of oratory, his elaborate antitheses, his rhythmical cadences, his carefully poised sentences of equal length and similar terminations, and the general quaintness and artificiality of his language, that they were unable to resist his appeal, and immediately dispatched a squadron of twenty triremes to the relief of Leontini. This was their first expedition to Sicily, though dreams[2] of the invasion of the great island had long been floating in their minds, and this, we are told by both Thucydides and Diodorus, was a tentative experiment, for the purpose of testing whether it would be feasible at some subsequent period to bring the whole of Sicily under the domination of Athens. The chief commander of the expedition was Laches; and the episode of the Two Dogs in the Wasps, the mock trial of *Λάβης* on the accusation of *Κύων*, is a caricature of the impeachment of *Λάχης* by *Κλέων* on the return of the expedition from Sicily without having achieved any great and preponderating success. It is impossible to believe that Aristophanes ignored, in the Babylonians, this notable instance of the effect of oratory, *ξενικῶν*

[1] Thuc. iii. 86. Thucydides does not mention Gorgias; but Diodorus (xii. 53), in *his* account of the embassy, writes as follows:—

ἦν δὲ τῶν ἀπεσταλμένων ἀρχιπρεσβευτὴς Γοργίας ὁ ῥήτωρ, δεινότητι λόγου πολὺ προέχων πάντων τῶν καθ' ἑαυτόν. . . . οὗτος οὖν καταντήσας εἰς τὰς Ἀθήνας καὶ παραχθεὶς εἰς τὸν δῆμον, διελέχθη τοῖς Ἀθηναίοις περὶ τῆς συμμαχίας, καὶ τῷ ξενίζοντι τῆς λέξεως [compare the *ξενικοῖσι λόγοις* of Ach. 634] *ἐξέπληξε τοὺς Ἀθηναίους, ὄντας εὐφυεῖς καὶ φιλολόγους. πρῶτος γὰρ ἐχρήσατο τοῖς τῆς λέξεως σχηματισμοῖς περιττοτέροις, καὶ τῇ φιλοτεχνίᾳ διαφέρουσιν ἀντιθέτοις καὶ ἰσοκώλοις καὶ παρίσοις καὶ ὁμοιοτελεύτοις καί τισιν ἑτέροις τοιούτοις, ἃ τότε μὲν διὰ τὸ ξένον τῆς κατασκευῆς ἀποδοχῆς ἠξιοῦτο, νῦν δὲ περιεργίαν ἔχειν δοκεῖ, καὶ φαίνεται καταγέλαστον πλεονάκις καὶ κατακόρως τιθέμενον. τέλος, πείσας τοὺς Ἀθηναίους συμμαχῆσαι τοῖς Λεοντίνοις, οὗτος μὲν θαυμασθεὶς ἐν ταῖς Ἀθήναις ἐπὶ τέχνῃ ῥητορικῇ τὴν εἰς Λεοντίνους ἐπάνοδον ἐποιήσατο.*

[2] See the Introduction to the Birds, pp. xiii–xv.

λόγων, upon the Athenian assembly; and as Cleon would undoubtedly have spoken in favour of the proposed expedition, we can well understand that he would be mightily incensed at the ridicule poured by Aristophanes on the eloquent flattery which induced the Athenians to sanction it. Two lines of the Babylonians, preserved by Athenaeus, are obviously intended to describe the Athenians listening, in rapt attention, to a popular orator: *Every one of them had his mouth wide open, for all the world like mussels roasting on the embers*[1].

2. After taking credit to himself for showing in the Babylonians how easily the people are beguiled by the orators, he proceeds to mention a second benefit which, by that Comedy, he had conferred on the State; *καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται*[2]. And therefore, he says, the allies, when they come to Athens, are eager to see the most excellent poet, who ventured to say amongst the Athenians the things that are just and right. It is obvious, from this remark, that this second point, whatever it was, was agreeable to the allies, and was, or might have been, so unpalatable to the Athenians that it required some courage on the part of the poet to present it to an Athenian audience. What then was this second point, which Cleon declared was an insult, and which the poet defends as a benefit, to the State? The first thing to be remarked in the line just quoted from the Acharnians is that the accusative *τοὺς δήμους* is not really governed by *δείξας*; it is the subject of *δημοκρατοῦνται* placed, by a common Attic idiom[3], before the conjunction as an independent accusative, and only by accident finding a transitive participle there. The line really means *δείξας ὡς οἱ δῆμοι δημοκρατοῦνται*, just as in Birds 483 the words *ἐπιδείξω τὸν ἀλεκτρυόνα, ὡς ἐτυράννει* stand for *ἐπιδείξω ὡς ὁ ἀλεκτρυὼν ἐτυράννει*. What then is the meaning of *δημοκρατοῦνται*? Of course, in ordinary language, it would mean *are democracies, are states in which the demus is supreme*. But to say that the

[1] *ἀνέχασκον εἷς ἕκαστος ἐμφερέστατα*
ὀπτωμέναις κόγχαισιν ἐπὶ τῶν ἀνθράκων.—Ath. iii. 33 (p. 86 F).

[2] Ach. 642.

[3] See Clouds 145, Birds 483, 652, 1269, Eccl. 583, and the notes there.

allies were democracies would be a mere truism which could excite neither the gratitude of the allies nor the displeasure of the Athenians; and to say that the Demus, itself the governing power, was governed by the Demus would be mere nonsense. And we must remember that we are dealing with the *Acharnians*, where more than in any other of his plays Aristophanes was fond of employing words [1] in other than their ordinary signification. And I feel no doubt that he is here using δημοκρατεῖσθαι in the sense of being governed not by *their own*, but by the *Athenian* Demus; and that in the Babylonians he sought to portray the manner in which the subject democracies of the isles were ruled by the sovereign democracy of Athens; or, to speak more precisely, to point out the injuries inflicted on the allies by the demagogues, the Demus-leaders of the Athenian Republic. This was a topic very near the heart of Aristophanes; it would give the greatest gratification to the allies themselves; while to speak the truth on the subject before an Athenian audience undoubtedly required great courage and involved great peril to the speaker. How trenchantly Aristophanes would handle the subject we may judge from such passages as Wasps 669–77. It was here, in all probability, that he fell foul of Cleon.

We see therefore that, while the "Banqueters" was a social Comedy, the forerunner of the Clouds, the "Babylonians" was a political Comedy the forerunner of the Knights and the Wasps; and that two of the grounds, probably the two principal grounds, for which the poet took the people to task in his second play were (1) their subservience to the orators, and (2) their allowing the demagogues to evil entreat the subject allies. And that is substantially all that we really know about the Babylonians. It is useless to discuss questions which do not admit of an answer; as, for example, whom the Babylonian Chorus were intended to represent, and what part they took in the drama. Fritzsche wrote a little treatise, "De Babyloniis Aristophanis Commentatio," but it contains nothing of value.

There is another topic to which it may be desirable to call attention.

[1] As in the case of ἀναβάδην, Ach. 399.

Throughout the foregoing remarks it has been assumed, in accordance with the general opinion, that the controversy to which the satire of the Babylonians gave rise was a controversy between Cleon and the poet himself; and I feel no doubt that such was the case. But some, both in ancient and in modern times, bearing in mind that both the Babylonians and the Acharnians were brought out in the name of Callistratus, have concluded that the litigation instituted by Cleon must have been directed, not against the poet himself, but against Callistratus, the poet's nominee; and consequently that it is Callistratus of whom Dicaeopolis is speaking in lines 377–82 and 502, 503, and the Chorus in the Parabasis Proper. And as a corollary some grammarian suggests that it must have been Callistratus and not Aristophanes who held land, as a cleruch, in the island of Aegina. All this seems to me to be founded on a complete misapprehension. It was undoubtedly known from the very first that Aristophanes was the author of the Comedies produced in the name of Callistratus; the advent of a new Comic poet was an event of no small importance at Athens; and Aristophanes himself tells us in the Knights that he was besieged by inquirers anxious to discover why it was that he did not exhibit his own Comedies in his own name. And when he was composing the Acharnians, he could not possibly tell who his actors would be, or who the members of his Chorus; or even in whose name the Comedy would ultimately be produced; he only knew that he was himself its true and "onlie begetter"; and that it was he, and he only, who would be addressing the audience through the lips of his (as yet unknown) actors and Chorus. And in the Wasps, which in my opinion was undoubtedly brought out in his own name, he speaks of his quarrel with Cleon exactly as he speaks of it here; and there too, as in the Parabasis here, he places the statement in the mouth of the Chorus; Wasps 1284–91. And besides all this, it is a thing incredible in itself that a shrewd and practical politician like Cleon should have attempted to wreak his vengeance on a man who was merely a name, rather than on the daring genius from whose outspoken criticism and fearless hostility he could expect nothing but annoyance and exposure in the future.

The "Banqueters," as we have already seen, was exhibited at the Lenaean Dionysia in February 427 B.C.; the "Babylonians" at the Great Dionysia in March 426; and now, at the Lenaean Dionysia in February 425, Aristophanes, still using the name of Callistratus, produces the present Comedy, his third play, the ACHARNIANS (Ἀχαρνεῖς[1]), the oldest Greek Comedy which has survived to our times. The three competitors at that Lenaean festival were the three greatest names of the old Attic Comedy; they were, to borrow a line from Horace[2], "Eupolis, atque Cratinus, Aristophanesque poetae." The prize was awarded to Aristophanes; Cratinus with his "Storm-tossed," Χειμαζόμενοι, was placed second; and Eupolis with his "New Moons," Νουμηνίαι, was placed last. And it so happens that while the Acharnians has lived for upwards of two thousand three hundred years, not a syllable of the "Storm-tossed" or of the "New Moons" has reached us; nay, their very

[1] The title is Ἀχαρνεῖς in the Ravenna MS., both in the heading of the play and in the list of Comedies prefixed to the MS. So it is given in every MS. of Suidas (see Life III supra); a fact of some importance if it is from Suidas that we derive our present MSS. of Aristophanes. So again in the second Argument, and indeed wherever the name occurs. I do not know on what authority the title Ἀχαρνῆς, given in our printed editions, is supposed to rest.

[2] Sat. i. 4. 1. The three are often bracketed together as the chiefs of the Old Comedy. ἡ δέ γε κωμῳδία, ὅτι πολιτεύεται ἐν τοῖς δράμασι καὶ φιλοσοφεῖ, ἡ περὶ τὸν Κρατῖνον καὶ Ἀριστοφάνην καὶ Εὔπολιν, τί δεῖ καὶ λέγειν; ἡ γάρ τοι κωμῳδία αὕτη, τὸ γέλοιον προστησαμένη, φιλοσοφεῖ.—Dionys. Hal., Ars Rhetorica, chap. xi. I will give the lines of Persius in Gifford's translation:—

> But thou, whom Eupolis' impassioned page,
> Hostile to vice, inflames with kindred rage,
> Whom bold Cratinus, and that awful sire
> Force, as thou read'st, to tremble and admire.—Sat. i. 123, 124.

The "awful sire," *praegrandis senex*, is Aristophanes. "Antiqua comoedia, cum sinceram illam sermonis Attici gratiam prope sola retinet, tum facundissimae libertatis, etsi est in insectandis vitiis praecipua, plurimum tamen virium etiam in ceteris partibus habet. Nam et grandis, et elegans, et venusta, et nescio an ulla, post Homerum tamen, quem, ut Achillem, semper excipi par est, aut similior sit oratoribus, aut ad oratores faciendos aptior. Plures eius auctores; Aristophanes tamen, et Eupolis, Cratinusque praecipui."—Quinctilian Instit., Orat. x. 1. 65.

names have been preserved only in the record which chronicles their defeat by the Acharnians.

Though the Acharnians may not be considered one of the poet's chief masterpieces, it is nevertheless an excellent play. And if only one of his Comedies had survived to our day, I think that this is the one which would have given us the most comprehensive idea of the range of Aristophanic satire. If it has not the concentrated power of his later plays, yet no other Comedy exhibits the same variety of incident. With the prodigality of youth, the poet runs through the whole gamut of his likes and dislikes; his longing for Panhellenic unity, as in the great days of Marathon and Salamis; his efforts for right and justice, *τὸ εὖ καὶ τὸ δίκαιον*, in Athenian public life; and again the special objects of his aversion, as contravening these aims—the demagogues, the Informers, the war-party, the sophists, the lowering of the old heroic tragedy by Euripides—are all brought before us in turn; the germs of almost all his later efforts are discoverable in this early production.

The general idea of the play is very simple. An honest citizen, finding it impossible to get the State to conclude a peace with Sparta, makes a private peace on his own account; and thenceforward is represented as living in all the joys and comforts of Peace, whilst the rest of the City continues to suffer the straits and the miseries of War. But this simple plot is worked out and illustrated with an abundance of laughable and picturesque incidents.

The play opens with the representation of an Athenian *ἐκκλησία*, the great democratic assembly of all the citizens, which exercised autocratic power over Athens and the Athenian Empire. The vivid account which is given of the gathering of the Assembly, the way in which its proceedings were conducted, the reports made by returning embassies of the incidents and results of their respective missions, and finally of the manner in which the Assembly was dissolved, constitutes an unrivalled picture of this all-important institution. But we are met at the outset by a singular little question which it is desirable to consider at somewhat greater length than can conveniently be done in a mere footnote.

The ἐκκλησία at which these embassies were received is expressly introduced to us as a κυρία ἐκκλησία; and it must be remembered that no authority on the Attic life of his day is comparable with that of Aristophanes himself, an Athenian speaking before the Athenian people assembled in the theatre, and treating of matters within their familiar cognizance. What then is the meaning of this particular phrase, a κυρία ἐκκλησία? For the reasons I am about to mention, I believe that there were three Regular Assemblies held every month, viz. on the eleventh, the twentieth, and the last day of the month; and that these three recurring, as it were, automatically, without the necessity of any special intervention on the part of the authorities, and being the assemblies at which the general government of the empire was carried on, were called κύριαι in contradistinction to the extra meetings convoked on any special emergency which were called σύγκλητοι. This is substantially the view taken by the Scholiasts, save only that they give the first, the tenth, and the thirtieth days of the month as the days on which the κύριαι ἐκκλησίαι were holden. Their statement as to the particular days can hardly be correct, since it would make two of the three Assemblies occur on two successive days, and leave an interval of no less than twenty days between the second and the third. The true dates are no doubt those given by Ulpian (in his Exegesis of Demosthenes against Timocrates 22, p. 706), who says that the three Assemblies were held on the eleventh, the twentieth, and the thirtieth of each month. This would leave an interval of nearly equal duration between every two Assemblies.

But against this view there is, or was, a great body of authority. The other grammarians, almost unanimously, give the go-by to the *month* altogether, and state that there were four Assemblies in each Prytany of thirty-five or thirty-six days; that κυρία was the special name of the *first* of the four; and that the reception of embassies took place, not on the first, but on the third or fourth Assembly. See Pollux viii. 95, and Harpocration, Photius, Hesychius and Suidas, s.v. κυρία. This seems to be in direct conflict with the representation of Aristophanes that embassies were received in a κυρία ἐκκλησία. Photius indeed does give, as an

alternative, the view taken by the Scholiasts here. After stating that the κυρία ἐκκλησία was one of the four held in each Prytany, he adds: *But others say that there were three ἐκκλησίαι every month, which were called κύριαι in contradistinction to the σύγκλητοι.* Harpocration refers to Aristotle's Polity of Athens as the authority for his statement; and now that we are able to refer to that treatise the entire difficulty disappears. For it is plain that all these grammarians are borrowing the statements of Aristotle in the forty-third chapter of the Polity; and that chapter is contained in the section of his work which is expressly restricted to the polity *existing at the date of the treatise* (ἡ ΝΥΝ κατάστασις τῆς πολιτείας, chapter 42), nearly, if not quite, a century after the date of the Acharnians, and seventy or eighty years after the fall of Athens and the dissolution of her empire. Probably there were no great changes in the actual constitution of Athens during that interval, but there must have been enormous changes in her methods of transacting business. At the date of the Acharnians, Athens was not a mere individual city like Thebes or Corinth; she was the mistress of a mighty empire, the busiest city in the world, whose embassies went out into all lands, and to whom embassies and deputations were constantly coming, even from the ends of the world. But all this ceased when her empire fell. She became a mere ordinary Hellenic city with little business to transact. And as a matter of fact, we know that after the disastrous termination of the War her citizens became quite listless and cared no longer to attend the Assemblies. Nor was the obol which, on the resolution of Agyrrhius, it was resolved to pay each citizen for each attendance sufficient to overcome their apathy. It was only when the dole was, by the same demagogue, raised to three obols that they again flocked in any numbers to the Assemblies in the Pnyx. See Ecclesiazusae 183–8, 300–10, Plutus 171, 329. And nothing can be more probable than that, to secure a more frequent payment of the dole, the ἐκκλησίαι, instead of being three in every thirty days, should have been increased to four in every thirty-five or thirty-six days; and that to ensure that there should be some business to be transacted at each of these more numerous

Assemblies, the various matters to be discussed should have been apportioned between the four Assemblies, and certain specified matters appropriated to each of the four. There can be no manner of doubt that at the date of this Comedy embassies were received in a *κυρία ἐκκλησία*; and it is extremely probable that at the date of the Polity the name *κυρία* had been restricted to one Assembly in each Prytany, and that it was not the custom to receive embassies at that particular Assembly. Had there been a conflict between the statements of Aristophanes and Aristotle as to the practice at the date of the Acharnians, it is clear that the statement of the former must have prevailed; but there is *no* conflict. The statement of Aristotle, whilst fully justifying the views expressed by Pollux, Harpocration, and the rest, yet takes away their sting by showing that they refer to the changed circumstances of a later period.

It is unnecessary here to enter into the various incidents of this particular Assembly, or to describe how the fifty Presidents[1] (*πρυτάνεις*) kept order by means of the Scythian archers who formed the ordinary police at Athens. It is enough to say that Peace is the last thing of which either Presidents or people think; and one unfortunate citizen who ventures to mention its name is at once put down and hustled off in disgrace. Dicaeopolis, who has vainly attempted to interpose in his behalf, sees that there is no hope of prevailing upon the authorities to make a public peace between Athens and the Peloponnesians, and therefore sends him off to Sparta, to negotiate there a private peace between himself (Dicaeopolis) and his family on the one hand and the Peloponnesian confederacy on the other. This task he successfully accomplishes; but as he is returning home with samples of several treaties, he is suddenly waylaid by twenty-four sturdy and irate old men, Acharnians, who form the Chorus

[1] One thing I may perhaps be permitted to mention, viz. that in my opinion the Presidents did not *go up* to the Pnyx, as the people did, from the lower level of the Agora; but *came down* to it from the higher level at the opposite extremity, descending by steps on either side of the bema to the Presidential benches, on which they sat facing the assembled people. Hence the compound *καταρρέοντες* in line 26.

of the play. Their vineyards had been hacked and trampled down by the Peloponnesian troops, when Archidamus the king invaded Attica; and they will not hear of peace with the hated foe until they have paid him back tenfold into his bosom. Nothing can exceed their fury when they light upon an envoy in the very act of bringing terms of peace from Sparta to Athens. They hurl opprobrious terms at his head; and, what is worse, they pick up a quantity of stones with intent to hurl them in the same direction. He runs away; they follow, roaring, after him.

And who are these terrible old men? Acharnae was the largest town in Attica, about seven miles to the north of Athens, whilst a little behind it, between it and Boeotia, arose the well-wooded range of Mount Parnes[1]. From these hills the inhabitants obtained wood for the charcoal, the making and selling of which constituted their principal traffic. They had long been noted for their manly and soldierlike qualities; *Ἀχάρναι παλαίφατον εὐάνορες*, says Pindar in the second Nemean; and at the commencement of the Peloponnesian War they furnished a contingent of no less than 3,000 hoplites, a little army in itself, to the military array of Athens. And when, in the first year of the War, the invading army of Archidamus encamped at Acharnae, and were seen from the walls of Athens laying waste the farms and hacking down the vines in that district, many of the Athenians, especially the younger men, were eager to march out at once and give battle to the invaders; and the Acharnians, says Thucydides[2], counting themselves no small part of the Athenian people, were, when they saw their own territory laid waste, most urgent in their demand to be led out against the foe.

But why should Thucydides have given such special prominence to the indignant and bellicose spirit of the Acharnians? Nothing came of it. It had not, so far as his History shows, the slightest practical effect. If

[1] For an extremely interesting account of Mount Parnes see Wordsworth's Greece, pp. 85–90.

[2] *οἵ τε Ἀχαρνῆς οἰόμενοι παρὰ σφίσιν αὐτοῖς οὐκ ἐλαχίστην μοῖραν εἶναι Ἀθηναίων, ὡς αὐτῶν ἡ γῆ ἐτέμνετο, ἐνῆγον τὴν ἔξοδον μάλιστα.*—Thuc. ii. 21.

indeed there is anything in the suggestion thrown out in the Commentary on line 220 that the old Acharnian Lacratides there mentioned is the Lacratidas who, according to Heracleides Ponticus (Plutarch, Pericles 35), came forward shortly afterwards as the accuser of Pericles, the indignation of the Acharnians at the unavenged devastation of their homes may have borne considerable fruit in causing the temporary eclipse of that great statesman. But this does not answer the foregoing question, for *Thucydides* at all events does not allude to either the Acharnians or Lacratidas in connexion with the attack upon Pericles.

This is one of the many little touches which might lead us to believe that the great historian recognized the historical Comedies of Aristophanes, of which the Acharnians, the Knights, the Peace and the Lysistrata are the only survivors, as being, like his own History, a *κτῆμα ἐς ἀεὶ*, a possession for all time, and in composing his own work kept steadily in view the deep impression which those Comedies had made upon the Athenian people. More than forty years ago, in the Introduction to the "Peace," I called attention to "the striking accord which we everywhere find between the light offhand touches of Aristophanes and the well-considered judgements of Thucydides; and that, not merely when they are treating of actual events, or estimating the conduct and character of individuals, but also when they are tracing the various dispositions and tendencies of the several Hellenic States." But it had not occurred to me then that the historian was really keeping in mind the poet's works; though in truth during his absence from Athens, first as an officer on active service and afterwards as an exile, he would be compelled to rely upon the information of others as to what was going on within the Empire City; and where could he find information so absolutely trustworthy, making allowance for caricature, as in the dramas exhibited by the great contemporary comedian before the Athenian people, reflecting their ideas from day to day, and confirmed by their acclamations of applause? I believe that many statements in Thucydides are due to his recollection of the Comedies of Aristophanes.

In explaining the grounds on which the Spartan requisition to the

Athenians τὸ ἄγος ἐλαύνειν τῆς θεοῦ was levelled at Pericles, Thucydides[1] (i. 126) has occasion to narrate the sacrilege of the Alcmaeonidae in the affair of Cylon, and from that sacrilege, he says, the Alcmaeonidae (from whom, through his mother, Pericles was descended) were called ἐναγεῖς. This gives the required explanation, and it is difficult to understand why he should have proceeded to mention the circumstance (wholly irrelevant to his narrative) that they were also called ἀλιτήριοι τῆς θεοῦ, had they not been so described in a work so universally known and appreciated as the Knights of Aristophanes. See Knights 445.

And possibly he would not have preserved the precise phrase employed by Cleon about the generals in regard to the proceedings at Sphacteria, εἰ ἌΝΔΡΕΣ εἶεν οἱ στρατηγοὶ, if the phrase had not been kept alive in the popular memory by the allusion to it in Knights 392.

And again, it may be that the particularity with which he specifies that the Peace of Nicias was concluded not only in the early spring of the year 421, but also *immediately after the Great Dionysia*, was due to the production of the "Peace" of Aristophanes at that very festival.

And the Eighth Book of Thucydides is full of verbal parallels to the historical discussions in the Lysistrata.

These are but a few examples out of many. Any one who will institute a minute comparison of the two documents—the History of Thucydides and the historical dramas of Aristophanes—will discover innumerable instances of the same description; and will, I think, rise from the study with the conviction that, when Thucydides was writing his History, he was always keeping before his mind, as another authentic record of the inter-Hellenic War, the historical scenes and allusions contained in the Comedies of Aristophanes.

But we must return to the envoy carrying the truces, τὸν σπονδοφόρον, whom we left pursued by the twenty-four Acharnians. He outruns

[1] In the very same chapter of Thucydides the expression καθεζομένους ἐπὶ τῶν σεμνῶν θεῶν may seem to recall the lines in the very same play of Aristophanes:—

> καθῆσθαί μοι δοκεῖ
> εἰς τὸ Θησεῖον πλεούσας, ἢ 'πὶ τῶν σεμνῶν θεῶν.—Knights 1311.

them and enters, still running, upon the stage, gives Dicaeopolis three treaty-samples, and *exit* still running for his life.

The samples which he gives to Dicaeopolis are truces for five, ten, and thirty years respectively. They are in the form of wine-samples, a metaphor assisted by the fact that truces, as well as libations of wine, were called by the name of *σπονδαί*. Dicaeopolis tastes all three, and at once rejects the five years, and the ten years, as constituting no real Peace, but merely a suspension of hostilities, during which each side would be busily preparing for a renewal of the War. But he greets with enthusiasm the thirty years' truce as fulfilling his utmost hopes. Thirty years, the term of a generation, seem to have been considered a sufficiently long period for all practical purposes. Some twenty-five years before the date of the Acharnians, Sparta had concluded a five years' truce with Athens, and a thirty years' truce with Argos (Thuc. i. 112, v. 14); and about five years later, a thirty years' truce with Athens (Id. i. 115). And both here and in the Knights (line 1388) the hopes of Aristophanes are limited to a truce for thirty years. The Peace of Nicias, however, which was concluded four years after the date of the present Comedy, was for no less than FIFTY years. And elsewhere in Thucydides we read of treaties concluded for one hundred years.

However, Dicaeopolis is well satisfied with his thirty years' truce, and as he is now at liberty *βαίνειν ὅποι θέλει*, he proposes immediately to celebrate the Rural Dionysia. And so in this the earliest, as well as in the Plutus the latest, of his extant Comedies, the poet gives us a specimen of the coarse but hearty amusements of the Attic country-folk. In the Plutus we have a representation of the Cyclops-dance; here we see the manner in which the Dionysian festival was celebrated in the country villages. Indeed in the present play we take part in two Dionysian festivals, here the Rural and presently the Anthesterian. But the celebration of the Rural Dionysia is part of the fiction of the "Private Treaty," the comic Plot of the Play. The celebration of the Anthesterian Dionysia has nothing to do with the Private Treaty, nor is there anything to introduce or lead up to it; we accidentally, as it were, find the whole population of

the City, the war-party as well as the peace-party, engaged in its festivities. There is absolutely nothing to account for its introduction, unless it was actually in course of celebration at the very time when the Comedy was exhibited; or, in other words, unless the Anthesterian was identical with the Lenaean festival. And this, in my opinion, is the fact. The question of the Attic Dionysia has been much discussed; and I will here briefly set down the conclusions at which I myself have arrived on the subject.

It seems to me that there were only two Dionysian festivals celebrated in the City of Athens itself, and that these were—

I. The Lenaean, which being celebrated in the month Anthesterion was called also the Anthesteria. This was originally a one-day festival held on the 12th of Anthesterion, but was afterwards expanded into three days, probably for the sake of the dramatic competitions which were necessarily spread over three days; a Tragic tetralogy (or trilogy) occupying the morning, and a Comedy the afternoon, of each day. Of these three days the first, called the Πιθοιγία or *Broaching of the Casks*, took place on the 11th of Anthesterion; the second, the Χόες or *Pitcher Day*, on the 12th; and the Χύτροι or *Pot Day*, on the 13th; the whole festival being in the latter part of February. See the Commentary on Birds 789 and Frogs 216. At this festival only the residents at Athens, citizens and μέτοικοι, were present; and it is pointed out in the Introduction to the Frogs (p. v) that all the extant Comedies which we know to have been exhibited at these Dionysia—the Acharnians, the Knights, the Wasps, and the Frogs—were successful; whilst all those which we know to have been exhibited at the Great Dionysia—the Clouds, the Peace, and the Birds—failed to obtain the prize. This, Thucydides tells us (ii. 15), was the elder festival, τὰ ἀρχαιότερα Διονύσια. Observe the use of the *comparative*, implying that there were but two.

II. The Great or City Dionysia, τὰ Μεγάλα, τὰ ἐν ἄστει, which were celebrated about a month later than the Lenaean; Hesychius, s. v. Διονύσια. This was the splendid festival at which the allies and visitors from all friendly states were present. Then the tribute was paid by the

allies, and spread out, talent by talent, in the theatrical orchestra, before the eyes of the audience; then the orphaned sons of Athenian soldiers who had fallen in battle were brought into the theatre, clad in bright armour, and invited to take their seats in the front rows of the auditorium; then proclamations of outlawry were made; and nothing was spared to show the magnificence of the Imperial City.

Contrasted with the great City Dionysia, *τὰ μεγάλα, τὰ ἐν ἄστει*, were the little country Dionysia, *τὰ μικρὰ, τὰ ἐν ἀγροῖς*. These were not celebrated in Athens itself; they were held only in the country villages, and were naturally quite insignificant affairs. The fact that this festival was confined to the country was unfortunately overlooked by some of the old grammarians, who, knowing that there were but *two* Dionysian festivals in Athens, and seeing that *τὰ μεγάλα, τὰ ἐν ἄστει* could not be the same as *τὰ μικρὰ, τὰ ἐν ἀγροῖς*, assumed that the latter must be identical with *τὰ Λήναια*. This strange idea is found in the Scholium on line 504 of this play, which otherwise is perfectly right. "There were two Dionysian competitions every year [1]," says the Scholiast, "first, one in spring, *ἐν ἄστει*, when the tribute was brought to Athens; and secondly, one *ἐν ἀγροῖς*, which is called the Lenaean, when no strangers were present, for it was yet winter." This confusion of the Lenaea with the Rural Dionysia imposed upon some of the earlier scholars, such as Scaliger and Casaubon; but the error was pointed out, and the Dionysia arranged in accordance with what I conceive to be the true view, by Ruhnken, whose arguments are set forth and enforced by Fynes Clinton in an Appendix to the second volume of his Fasti Hellenici. However, Boeckh "in an essay on the Attic Dionysia, published in 1819 among the transactions of the Berlin Academy of Sciences," and presented in an abridged form to English readers by Bp. Thirlwall in the Philological Museum, vol. ii, pp. 273–307, started a new difficulty, contending that the Anthesteria and

[1] *ὁ τῶν Διονυσίων ἀγὼν ἐτελεῖτο δὶς τοῦ ἔτους, τὸ μὲν πρῶτον ἔαρος, ἐν ἄστει, ὅτε καὶ οἱ φόροι Ἀθήνησιν ἐφέροντο, τὸ δὲ δεύτερον ἐν ἀγροῖς, ὁ ἐπὶ Ληναίῳ λεγόμενος, ὅτε ξένοι οὐ παρῆσαν Ἀθήνησι. χειμὼν γὰρ λοιπὸν ἦν.* The words *πρῶτον* and *δεύτερον* refer to the *importance*, not to the *time* of the respective festivals.

the Lenaea were two distinct festivals, and that consequently there were *three* Dionysian festivals every year in Athens. This seems to me directly opposed to the statement of Thucydides, and to every indication [1] given by ancient writers on the subject; but the authority of Boeckh in Germany and Bp. Thirlwall in England overbore all opposition, and this became for a time the generally accepted view. Of late years, however, doubts as to its accuracy have been expressed in various quarters; and I am myself convinced that there were but two Dionysian festivals celebrated in the city of Athens, the Lenaea and the Great Dionysia. This is not the place to enter into a full discussion of the question; but a few more remarks will be found in connexion with the Dionysian festival which pervades the final scenes of the Comedy.

Dicaeopolis has hardly entered into his house to prepare for the celebration of the Rural Dionysia when the Acharnians, in hot pursuit of "the man who bore the treaties," come running down into the orchestra, singing their Parodos or entrance-song. The fugitive has disappeared; they cannot overtake him; old age has dimmed their energy and stiffened their muscles. Ah, if we were as once we were, they cry in Nestor-like recollection of their youthful feats, he would not so easily have escaped us. But hush! Dicaeopolis is coming out of his house; they hear him preparing for a peaceful sacrifice; they have surely caught, not the man who bore the treaties, but the actual traitor who made them. For the moment they pause, and are by a convenient fiction supposed to be out of sight; and Dicaeopolis goes on with his preparations, little dreaming what hostile and wrathful eyes are watching his every movement.

The Rural Dionysia, as has already been observed, and as indeed the name itself implies, were celebrated not in Athens, but only in the country villages; and Dicaeopolis therefore pretends that he has somehow got back into his country home at Cholleidae. But this is all his nonsense;

[1] One slight indication is pointed out in the Commentary on Thesm. 746; another will be found in the statements in the Eighth Book of Pollux; *ὁ μὲν Ἄρχων διατίθησι Διονύσια* (segm. 89); *ὁ δὲ βασιλεὺς προέστηκε Ληναίων* (segm. 90). That exhausts the subject. Nobody presides over a third Dionysia.

such make-believes were common in the old Attic Comedy. Cholleidae was twelve miles from Athens. Dicaeopolis knows that he has just come out of his own town-house; and at this moment (but he does not know that) the grim old Acharnians, who have been pursuing the treaty-bearer through the streets of Athens, are waiting, ambushed, to spring out upon their prey.

These village festivities would of course be quite insignificant when compared with the splendid solemnities with which the Dionysia were celebrated at Athens. In the Introduction to the Thesmophoriazusae, p. x, will be found an epistle of Alciphron (iii. 39) in which a country lad adjures his mother to leave for awhile her village home, and come up to behold, before she dies, the wonderful sights of Athens, mentioning amongst other things the celebration of the Dionysia. Both the lad and his mother would naturally have often witnessed, if not taken part in, the village Dionysia, but that would have been merely a little procession of the villagers singing the Phallus song, and would not have at all prepared him for the splendour of the festivities in the metropolis itself. And the procession which Dicaeopolis is forming is not even a village procession. It is merely the parade of his own family—himself, his daughter, and his two servants; whilst the wife is the single spectator watching them from the roof of the house. The daughter walks in front, bearing the Sacred Basket; the two servants follow, holding the phallus-pole erect; and he himself brings up the rear, singing, as a *solo*, the indispensable Phallus song. The Chorus allow him to finish his song without interruption, and then, just as he is talking about a bowl of Peace, he finds to his surprise and dismay a volley of stones from the orchestra clattering all about the stage. The daughter and servants vanish into the house, the wife disappears from the roof, and he is left alone, to extricate himself as best he can from these formidable and unexpected assailants. They threaten him with instant death; he implores them to allow him first to make his defence, offering to make it with his head over a chopping-block; but all in vain, until he bethinks himself of the device by which Telephus obtained a hearing in the Euripidean Tragedy of that name.

The Telephus of Euripides, a source of never-failing delight to Aristophanes, is perpetually brought before us in the ensuing scenes. Telephus, the son of Heracles and Auge, ruled over a part of Mysia. The Achaeans, apparently in some exploring expedition preliminary to the sailing of the great armament for Troy, had accidentally landed in his territory, and Telephus opposing them received a serious wound from the spear of Achilles. The wound growing daily more painful, and defying the skill of the physicians, he consulted the Pythian oracle, and received for answer ὁ τρώσας ἰάσεται, *the wounder will heal.* Thereupon Telephus dresses himself up as a beggar, and in that guise seeks the Achaean camp. The leaders are playing with dice (see the Commentary on Frogs 1400) and he cannot gain their attention until, by the advice of Clytaemnestra, he seizes the infant Orestes, and threatens to slay him unless they will listen to his petition. This step is successful, and Telephus, being a Euripidean hero, at once starts off on a lengthy speech, ῥῆσιν μακρὰν, to the assembled chieftains. It commences with the words

> μή μοι φθονήσητ', ἄνδρες Ἑλλήνων ἄκροι,
> εἰ πτωχὸς ὢν τέτληκ' ἐν ἐσθλοῖσιν λέγειν,

from which we see that he was still passing off as a beggar, and had not revealed his identity, excepting, I suppose, to Clytaemnestra. I presume that he represented himself to be a poor Mysian peasant, wounded by the spear of Achilles. The chieftains are won over by his pleading; Achilles attempts to heal him but without success, till Odysseus suggests that the wounder, ὁ τρώσας, was not Achilles, but his spear. The spear is applied to the wound, and Telephus is cured, as our own homely proverb puts it, by "a hair of the dog that bit him."

Telephus gains a hearing by seizing and threatening to kill Orestes the son of Agamemnon. Dicaeopolis gains a hearing by seizing and threatening to kill a hamper of charcoal, such as these Acharnians were accustomed to use in their daily avocations. He keeps to his promise to plead before them with his head over a chopping-block, but he asks to be allowed to do so, like Telephus, in the guise of a beggar. His request being granted, he trudges off to the house of Euripides, in the

hope that the poet will lend him the very garments which Telephus wore in the play. Euripides is found to be sitting upstairs, writing a Tragic Play. He cannot spare the time to come down to Dicaeopolis, but he consents to be wheeled out by the eccyclema, so as to converse with his visitor from his seat in the upper floor of his house. For the Comic dramatists do not hesitate to talk in the most open and familiar manner of the machinery by which the changes of scenery are effected. The eccyclema was the apparatus by which the outer wall, which stood on wheels or rollers, was turned round as on a pivot, not only disclosing, but also bringing out with itself a part of, the interior of the house. It was in very common use for the purposes of both Tragedy and Comedy; indeed in Comedy every house seems to have been furnished with one. Both here and in the Clouds the machinery is applied to two different houses in the course of the same play. Here it brings out Euripides in the upper story of his own house; while later on it brings out the kitchen in which Dicaeopolis is cooking his dinner. In the Clouds it brings out, first, a bedchamber with Strepsiades and Pheidippides in bed, and, a little further on, the interior of the Phrontisterium with the students on the ground below, and Socrates high up in the air in his basket of contemplation.

I do not know who first originated the grotesque idea that the eccyclema was a little platform, apparently something like the stand in a Punch and Judy show, wheeled out *through the door* of the house on to the stage. I have not myself met with it in any work of earlier date than K. O. Müller's "Dissertations on the Eumenides of Aeschylus." (I quote from the translation published at Cambridge in 1835.) The Eumenides furnishes one of the most notable instances of the use of the eccyclema. We first see the outside of the Temple of Apollo at Delphi. We see the Priestess enter, and immediately return full of horror at the sight which she has witnessed within. And then by a turn of the eccyclema the Temple wall opens, and we ourselves see what the Priestess saw, the suppliant, his hands still dripping with a mother's blood, cowering at the altar, and the frightful apparition of the Furies in the foreground;

στραφέντα γὰρ μηχανήματα, as the Scholiast says, *ἔνδηλα ποιεῖ τὰ κατὰ τὸ μαντεῖον ὡς ἔχει*. It is difficult to imagine a better example of the use of the eccyclema; but Müller, obsessed by his Punch and Judy notion, will not allow that it is a case of the eccyclema at all. For "how spacious," says he, "must have been the movable stage which was capable of exhibiting at once, in a tasteful group, Orestes on the Omphalus, the Gods, and the entire Chorus! and how wide must have been the portal, which admitted of their being wheeled through!" It would indeed have been impossible; and this alone should have sufficed to show him how utterly wrong his conception of the eccyclema must be. Had he realized its actual nature he would have seen that there was no difficulty whatever. He also confuses the *ἐκκύκλημα* with the *ἐξώστρα*, which was an entirely different thing. See the Commentary on Thesm. 277. It is surprising that the late Mr. Haigh, in his admirable treatise on "the Attic Theatre," should have lent his name to the Punch and Judy theory. He cites all the authorities; and they all, without exception, disprove it.

The eccyclema is invariably spoken of as *περιστρεφόμενον*, turning on a pivot. *περιστρεφόμενον τὰ δοκοῦντα ἔνδον ὡς ἐν οἰκίᾳ πράττεσθαι καὶ τοῖς ἔξω ἐδείκνυε*, says the Scholiast on line 408 of the present play. So on Clouds 184, when the interior of the Phrontisterium is suddenly disclosed, the Scholiast observes *ὁρᾷ δὲ ὡς φιλοσόφους κομῶντας, στραφέντος τοῦ ἐκκυκλήματος*. The Scholium on Eumenides 84 has already been quoted *στραφέντα γὰρ μηχανήματα ἔνδηλα ποιεῖ τὰ κατὰ τὸ μαντεῖον ὡς ἔχει*. In all these passages the allusion is to the wall *revolving* on a pivot. In other cases, though the word *στρεφόμενον* is not used, it is equally plain that we are supposed to be looking at the actual interior of the house, and not at a little stand wheeled out upon the stage. Thus the Scholiast on Choeph. 960 says *ἀνοίγεται ἡ σκηνὴ καὶ ἐπὶ ἐγκυκλήματος ὁρᾶται τὰ σώματα*. The phrase *the scene opens* implies that that which is behind the scene is exposed to our view. And there is the same implication in Soph. Ajax 346, where Aias is heard lamenting within his tent, and the Chorus wishing to know what is going on behind the scenes say, *ἀλλ' ἀνοίγετε*, to which Tecmessa replies, *ἰδού, διοίγω*, and immediately Aias is discovered sitting

amongst his captive sheep. There the Scholiast says ἐνταῦθα ἐγκύκλημά τι γίνεται, ἵνα φανῇ ἐν μέσοις ὁ Αἴας ποιμνίοις. It would be tedious to go through the various passages in Tragedy and Comedy in which the ἐκκύκλημα is used, but it seems to me that every one of them supports the conclusion at which we have arrived.

I imagine that the "little platform" idea was derived from a misunderstanding of a passage in Pollux (iv. segm. 128). Pollux writes as follows:—"The ἐγκύκλημα is a floor on lofty wooden pillars whereon a seat is placed." He must be thinking, as Mr. Haigh observes, of some particular instance of the eccyclema; and it seems to me very probable that he is thinking of the very scene we are now considering, where Euripides is seated on the upper floor writing a Tragic Play. "And it discloses the hidden things done within the houses. And the operation is called ἐκκυκλεῖν, and when it is wheeled in, εἰσκύκλημα. And it is to be observed at every door, that is to say, at every house," καὶ χρὴ τοῦτο νοεῖσθαι καθ' ἑκάστην θύραν, οἱονεὶ, καθ' ἑκάστην οἰκίαν. He means apparently that the swivel, or hinge, or whatever we are to call the apparatus which sets the revolving wall in motion, is to be seen in every house, near the door. He does not give the slightest encouragement to the idea that anything comes *through* the door.

So then we have Euripides sitting on the upper floor, and holding converse with Dicaeopolis below. A very amusing dialogue ensues. Dicaeopolis wants to borrow the garb of one of Euripides's ragged heroes, but forgets the name of Telephus. Euripides therefore has to guess the name; and so copious is his supply of heroes of this description that he names four—Oeneus, Phoenix, Philoctetes, and Bellerophon—before he hits upon Telephus. Indeed the poet's passion for dilapidated heroes is really remarkable; and years after this, in the Helen, he introduced Menelaus in the guise of a ragged ruffian whose very appearance nearly frightens Helen out of her wits. However, Telephus is reached at last; and Dicaeopolis is clothed in his beggarly raiment. And no sooner is this done than the old countryman finds to his delight that he has got, together with the ragged clothes, the subtlety and loquacity of the

Euripidean hero. He now petitions, one by one, for all the other articles with which Telephus was equipped as a beggar; and finally, having obtained all these, he asks the poet for some chervil from his mother's store; his mother being supposed to have sold herbs in the market. This insult naturally brings the conversation to an abrupt end; Euripides is wheeled back, the wall closes up, and the house resumes the appearance which it wore before Dicaeopolis came.

Now therefore Dicaeopolis is ready to deliver his speech "on behalf of the Lacedaemonians." He delivers it in his beggar's rags, leaning over the chopping-block. It may seem, and was, a very daring thing in the midst of a terrible war to stand before the Athenians and deliver a speech on behalf of their enemies; but as a matter of fact he confines himself to one point, viz. that the Lacedaemonians did not commence the War out of any determined hostility to Athens, but that after the decree fulminated by Pericles against Megara they had no alternative. Here, as afterwards in the Peace, he declares that this Megaric decree was the occasion of the War. And with this all authorities agree. See the note on Peace 609, and to the authorities there cited add Aelian, V. H. xii. 53, and the notes of Kuhn and Perizonius there. But although the Megaric decree was undoubtedly the *occasion* of the War, yet of course the real *cause* of the War was the growth of the Athenian empire, a phenomenon abhorrent to the Hellenic theory that all Hellenic states should be autonomous and independent of each other, menacing to the Hellenic states which still remained free, and utterly distasteful to the subject allies themselves. Yet it seems to have grown up without any specially ambitious designs on the part of the Athenians. The splendid services of Athens during the Persian wars, the gallantry of her soldiers and sailors at Marathon, Salamis, and Plataea, the sagacity of her leaders, and above all the generous and self-sacrificing spirit in which she was always ready to subordinate her own special interests to the general interests of Hellas, coupled with the fact that her navy was larger and more efficient than that of any other Hellenic state, made it almost a matter of course that she should be chosen as the leader of the Navy

League which was to protect Hellas in the future from all aggression on the part of the Persians. And the various steps which converted that alliance of independent states into the Empire of one over the rest—the commutation of service in their own vessels into a money payment to the general treasury, and the transfer of that treasury from Delos to Athens itself, so that the free contributions of the allied states to the common cause became a tribute payable by the states to Athens—seem to have been brought about as much by the wishes of the allies as by the ambition of the Athenian leaders. But the result was that Athens, the hater of all Tyrants, appeared at last as a full-blown Tyrant City, raising or lowering the tribute at her own will, and treating as rebels to her sovereignty such states as sought to withdraw themselves from what they supposed to be a free and voluntary alliance. From being the champion of Hellenic freedom she became its worst enemy; and the general opinion of Hellas went largely in favour of the Spartan confederacy (*παρὰ πολὺ ἐποίει ἐς τοὺς Λακεδαιμονίους*, Thuc. ii. 8) which sought to put an end to her tyranny, and to set all Hellenic states free and independent as before. The Megaric decree was merely the spark which set fire to the tinder. In any case the conflict was imminent, and this was merely the excuse and occasion for commencing it.

Nevertheless the argument of Dicaeopolis carries conviction to half the members of the Chorus; and while one section or Semichorus is as violently opposed to him as before, the other Semichorus has come round altogether to his side. So sharp is the contest between them that a scuffle takes place in the orchestra, and the hostile leader, being worsted in the fray, calls for help to Lamachus, the famous Athenian general who in the earlier Plays of Aristophanes is the representative of the party in favour of a vigorous prosecution of the War. In a later scene we shall see him arming for the fight; but now, when on the summons of the hostile Semichorus he issues from his house, he is already fully armed. An altercation takes place between him and Dicaeopolis, in which the latter gets so much the better of the argument that even the hostile Semichorus is at last convinced, and henceforth the entire Chorus becomes the friend,

and indeed the humble flatterer, of Dicaeopolis. Lamachus marches off, denouncing a truceless war against the Peloponnesian confederacy, whilst Dicaeopolis proceeds to establish his private market at which, he says,

(1) The Megarians may deal,
(2) The Boeotians may deal,
(3) Lamachus may not deal.

These three rules give the cue for the three scenes which immediately follow.

First, *the Megarian*. Of all the Hellenic states Megara was the greatest sufferer from the Peloponnesian War. Even before the actual commencement of hostilities its inhabitants had been brought to the brink of ruin by the operation of the "Megaric decree." But so soon as the War broke out their sufferings were increased tenfold. In the very first year they were assailed [1] by the entire military and naval forces of Athens under the command of Pericles, the largest Athenian force, Thucydides tells us, that was ever brought together. It was composed of 13,000 hoplites with an extensive array of light-armed troops and a fleet of 100 triremes. The soldiers spread themselves over the whole of the little territory of Megara, carrying ravage and destruction everywhere; they were like field-mice, says the Megarian in the play, grubbing up the roots of every plant; they were like the army of locusts of whom the Prophet said, "the land is as the garden of Eden before them, and behind them a desolate wilderness"; and great was the spoil, Diodorus tells us, which Pericles brought back to Athens.

And this was not all. A decree was passed, declaring against Megara a truceless war, denouncing death to every Megarian found upon Attic soil, and requiring the generals, on assuming office, to swear [2] that they

[1] Thuc. ii. 31; Diodorus xii. 44; Plutarch, Pericles 34.

[2] γράφει ψήφισμα κατ᾽ αὐτῶν Χαρῖνος, ἄσπονδον μὲν εἶναι καὶ ἀκήρυκτον ἔχθραν, ὃς δ᾽ ἂν ἐπιβῇ τῆς Ἀττικῆς Μεγαρέων θανάτῳ ζημιοῦσθαι, τοὺς δὲ στρατηγούς, ὅταν ὀμνύωσι τὸν πάτριον ὅρκον ἐπομνύειν ὅτι καὶ δὶς ἀνὰ πᾶν ἔτος εἰς τὴν Μεγαρικὴν ἐμβαλοῦσι.—Plutarch, Pericles 30. ἐγένοντο δὲ καὶ ἄλλαι ὕστερον ἐν τῷ πολέμῳ κατὰ ἔτος ἕκαστον ἐσβολαὶ Ἀθηναίων ἐς τὴν Μεγαρίδα, καὶ ἱππέων καὶ πανστρατιᾷ, μέχρι οὗ Νίσαια ἑάλω ὑπ᾽

would invade Megara twice every year; an oath which was faithfully observed; and twice every year the entire forces of Athens poured themselves over this unhappy little state. And nobody ever struck a blow in its defence. Its neighbours, the Corinthians, always ready enough to defend their own territory from Athenian invasion, never stepped a foot beyond their borders to defend the soil of Megara. Nor did the Megarians attempt to defend themselves. The whole country outside the fortified places was given up to the relentless and never-ceasing devastation of the Athenian armies.

It does really seem, as Plutarch remarks (Pericles 30), as if Pericles had some private grudge against the people of Megara; but of course there was a sufficient political reason for these perpetual invasions. It must have been a most humiliating thing for the high-spirited Athenian army to be cooped up within their own walls, and watch the harrying of their farms and homesteads without even making an effort to save them; nor would the successful raids of the Athenian navy around the coasts of the Peloponnese be sufficient to restore their self-respect. The only remedy was to allow them to inflict upon others the sufferings they had experienced themselves. Their northern neighbour was too strong. To invade Boeotia would, as they had often discovered, and were soon to discover again, be a proceeding attended with considerable risk; they must needs therefore throw themselves upon their southern neighbour, and ravage without danger to themselves the little defenceless territory of Megara.

And so this continuous devastation went on, and the Megarians were reduced to the "warst extremities o' clemmin'." So far from being able

Ἀθηναίων.—Thuc. ii. 31. We might consider this an example of the ordinary growth of a story. Thucydides, a contemporary, says that the Athenians invaded Megara every year. Plutarch, writing centuries later, says twice a year. Grote's statement, that "for several years of the war the Athenians inflicted this destruction once, and often twice, in the same year," seems intended to reconcile the two accounts. But, in fact, Thucydides himself elsewhere (iv. 66) incidentally remarks that the Athenians invariably invaded Megara twice every year, Ἀθηναίων ἀεὶ κατὰ ἔτος ἕκαστον δὶς ἐσβαλλόντων πανστρατιᾷ ἐς τὴν χώραν.

to export garlic, salt, and other articles, they had none for their own consumption. Their condition is graphically described in the present play. A needy Megarian comes to deal with Dicaeopolis in the Private Market. All he wants is a bunch of garlic and a little salt, commodities which, until the Megarians fell out with Attica, they used to produce in sufficient quantities not only for their home consumption, but also for exportation. There is nothing of the kind in Megara now, and he has no money wherewith to buy them. So he dresses up his two little daughters as pigs, and swaps them for a small supply of salt and garlic. Comic as the scene is, it is really, as the Scholiast observes, extremely pathetic. The Megarian himself is a miserable and half-starved fellow without any dignity or self-respect, who would gladly sell his wife and mother at the same price.

Secondly, *the Boeotian.* No one can be more unlike the poverty-stricken Megarian who goes out than the jolly well-fed Boeotian who next comes in. Boeotia had suffered little or nothing from the War. She remained within her own borders in security and plenty, enjoying to the full the fish, the fowl, the game, and the cattle, with which the country abounded. There is nothing of the sneak or the mendicant about this hearty marketer. He brings a great abundance of Boeotian commodities (see Peace 1003–5) to the Private Market, and not being really in want of anything takes nothing in return but a worthless article, unknown in Boeotia but only too well known in Athens, to wit, a Common Informer.

The speeches of both the Megarian and the Boeotian are seasoned with the dialects[1] in vogue in their respective countries; but Aristophanes was far too great an artist and too shrewd a dramatist to overload their language with the strictest Doric and Aeolic forms, which would be unfamiliar and might even be unintelligible to his audience, and would spoil the rhythmical cadence of his own verses. In like manner our own Sir Walter Scott and, as a general rule, even Robert Burns merely

[1] Professor Tyrrell and Mr. Billson in their clever versions of the play make the Megarian speak as a Scotchman, and the Boeotian as an Irishman. This has a very lively effect.

interlard their Scotch dialogues and poems with Scotch phrases, and are not extreme to keep to those absolute Scotch forms which render a genuine old Scottish ballad unintelligible to the general reader. Learned men have amused themselves and displayed their own learning and ingenuity by reversing the wise economy of Aristophanes, and introducing everywhere the strictest phraseology of the speaker's dialect; so rendering the speeches harsh and irksome, if not actually unintelligible, to an Athenian audience. It seems to me better to leave the lines as (we have every reason to believe) Aristophanes wrote them.

Thirdly, *Lamachus*. The Megarians and Boeotians may deal in the Private Market, Lamachus may not. And accordingly, when he sends his servant to purchase some of those special dainties, eels and thrushes, he sends in vain. The servant brings the money in his hand, but no sooner does Dicaeopolis learn that his master is Lamachus, the Lamachus of the Gorgon shield and wavy plumes, than he sends him away with a flea in his ear. An eel for Lamachus? Certainly not. Let him wave his plumes over the cheap salt fish which a soldier carries in his knapsack.

But short as is the episode of Lamachus, only ten lines in all, it introduces one subject of the highest importance. For Lamachus requires these dainties, the servant tells us, for the Pitcher-feast, when the great merry-making took place, to which every citizen was expected to bring his own provisions. And this merry-making thus abruptly introduced runs through the entire remainder of the play. Lamachus, on the point of taking part in it, is sent off, much against his will, on an arduous military expedition, whilst Dicaeopolis, with the other Athenians, attends the feast. And the closing scene shows us, on the one hand, Lamachus returning sick and wounded from the War, and, on the other, Dicaeopolis returning in great hilarity from the feast, having won the prize awarded to the man who could drink off his flagon of wine in the quickest time.

In the article, to which reference has already been made, by Bp. Thirlwall in the Philological Museum, we meet with the following remark :—

"It seems clear that there can be no more reason for identifying the Lenaea, the actual epoch of the performance [of the Acharnians], with one of the festivals represented in the action than with the other; and hence analogy would incline us to believe that the former festival was equally distinct from each of them. If, however, it were necessary to identify it with either, it would be with the first rather than with the last. For it is long after the speech of Dicaeopolis in which he mentions the Lenaea, and after the marketings which follow his defence, that the herald comes to proclaim the Choes."—Phil. Mus. ii. 292.

In expounding Boeckh's theory Bp. Thirlwall mingles his own arguments with those of its author; and I do not know whether the statement just quoted is due to the German professor or to the English bishop. But whichever wrote it, it does no credit to the writer's perspicacity. The argument drawn from the position which the speech of Dicaeopolis holds in the play I confess myself unable to comprehend; and it seems incredible that the first sentence of the paragraph should have been penned by any person who had read the Comedy with ever so little attention. For, as has already been pointed out, the Rural Dionysia forms part of the Comic fiction on which the whole drama is founded; it flows directly from the Private Peace, and has as little claim to actuality as the mission of Amphitheus, or the Private Peace itself, or the visit to the house of Euripides. But the Pitcher-feast has no connexion with that fiction; it is indeed first mentioned by the servant of Lamachus, the chief opponent of peace; and even he does not think it necessary to inform us that the Pitcher-feast is about to take place, he merely asks for thrushes and an eel to take to the feast, as if its existence were already well known to the audience.

I had contemplated the inclusion, in this Introduction, of a few brief remarks in relation to the earlier editions of Aristophanes; but it has already embraced such a variety of topics that it seems better to defer those remarks till we reach the place where they originally appeared, viz. the preliminary note in the Appendix to the Peace. But it may be permissible here to say a few words about the Latin versions of our poet's Comedies.

The first Latin translation was that of Andreas Divus, published without the Greek text at Basle[1] in the year 1539. It was a translation of all the eleven Comedies into Latin prose. No doubt the translator expected by his laborious undertaking to earn the gratitude of all subsequent students of Aristophanes; but his translation has been everywhere received with a chorus of derision and abuse. "Bonus ille Andreas Divus," says Tannegui Le Fevre, "vix alternos versus Comici nostri intellexit, qui nullum Hellenismi sensum haberet." His translation, says Kuster, "adeo inepta est, et tot vitiis ubique scatet, ut indignam eam iudicaverimus cui in editione nostra locum concederemus." And Peter Burmann the younger, "quam partim barbaram et nugacem, partim vitiis innumerabilibus ubique scatentem, merito ut indignam reiecerunt viri eruditi cuius in ulla deinceps editione aliqua haberetur ratio." The translation is certainly full of errors, but these judgements do not err on the side of generosity.

This unfortunate venture was followed, towards the close of the sixteenth century, by two partial translations into Latin verse, both of remarkable excellence. Florent Chretien, the tutor of Henry IV of France, published the Wasps, the Peace, and the Lysistrata as separate plays. The only original edition which I have seen is that of the Peace, which was published at Paris in the year 1589. And in 1597 the Acharnians, the Knights, the Clouds, the Frogs, and the Plutus were published by Nicodemus Frischlin at Frankfort, in one volume, dedicated to the Emperor Rodolph II. Each translator gave the Greek text by the side of his translation, and in each version even the most complex choral odes are given in the identical metres of the Greek,

[1] That, at least, is the place of publication, and that the date of my copy. I have seen it stated that it was published at Venice in the year 1538. Whether that statement is a mere mistake, or whether the work was published almost simultaneously in both places, I have no means of ascertaining. Mine cannot be the Venetian edition with a Basle title-page, because on the final page we again have "Basiliae in aedibus Andreae Cratandri mense Martio, anno 1539."

with (especially in the case of Florent Chretien) extraordinary skill and felicity.

But the first complete edition of Aristophanes which contained a Latin translation of all the eleven plays was that of Aemilius Portus in 1607. He gave the verse translations of Florent Chretien and Frischlin, and for the three Comedies which they had left untranslated—the Birds, the Thesmophoriazusae and the Ecclesiazusae—the prose translation of Andreas Divus. This arrangement was continued in the editions known as Scaliger's and Faber's; but in the latter was added the Ecclesiazusae with commentary and Latin prose translation by Le Fevre from whom the edition derives its name. And Andreas Divus was finally shelved by the translation of the Birds by Hemsterhuys and of the Thesmophoriazusae by Kuster. Kuster's own edition (in 1710) contained the eight verse translations by Florent Chretien and Frischlin, and the three prose translations by Le Fevre, Hemsterhuys, and himself. Bergler turned into excellent Latin prose the eight Comedies translated in verse by Florent Chretien and Frischlin; and his edition, published after his death by Burmann, was the first to contain a complete translation of all the eleven Comedies in Latin prose. Brunck revised the whole, and adapted it to his altered text. Brunck's revision of the composite translation by Le Fevre, Hemsterhuys, Kuster, and Bergler has ever since remained what may be termed the Authorized Version. It has itself been revised to make it correspond with the Greek text of more recent editions, but the changes so introduced have been very slight. See the Aristophanes of Didot, Paris 1862.

For the Greek Scholia I have uniformly employed the excellent and comprehensive Dindorf-Didot edition published in Paris in the year 1842. An edition of the Ravenna Scholia with an English translation was published by the late Dr. Rutherford, but the Greek text is very untrustworthy, and the English translation too often misses the Scholiast's meaning. An amusing instance of this will be found in his treatment of the Scholium on line 968 of the present play.

There have been many most admirable translations of the Acharnians

into English verse. It has been translated[1] by Thomas Mitchell, A.D. 1820; the Right Honourable John Hookham Frere, 1840; Benjamin Dann Walsh, 1848; Leonard Hampson Rudd, 1867; Charles James Billson, 1882; and Professor Robert Yelverton Tyrrell, 1883. These versions, in their different styles, are all of remarkable merit. Certainly no further translation was required; and I should not have thought of publishing my own except for the purpose of completing the series. For although there are still four plays—the Clouds, the Wasps, the Peace, and the Lysistrata—to be brought into this edition, yet the translations of all the four have been published, so that this volume will complete the translation of all the extant Comedies of Aristophanes. I was familiar with Frere's version of the Acharnians almost in my boyhood, nearly if not quite as soon as I became acquainted with the Greek original; and doubtless it has always to some extent coloured my conception of the play. That I have always regarded the Odomantians as an army of "scarecrows" must have been because Frere had so described them; but when I substituted that term for the ἀπεψωλημένοις of line 161, I had not the slightest recollection that Frere had done the same; and I did not discover, until it was too late to alter it, that I had been an unconscious plagiarist.

In the dedication prefixed to the Editio Princeps of these Comedies A.D. 1498, Aldo Manuzio mentions, as though it were a matter of common notoriety, that Saint Chrysostom is recorded to have set such store by Aristophanes, that twenty-eight of the poet's Comedies were never out of his hands, and formed his pillow when he slept; and that from this source he was thought to have drawn his marvellous eloquence and austerity[2]. It is not known upon what authority Manuzio founded

[1] It seems impossible to reckon Wheelwright's version of the Comedies amongst the poetical versions.

[2] "Hunc item Ioannes Chrysostomus tanti fecisse dicitur, ut duodetriginta comoedias Aristophanis semper haberet in manibus, adeo ut pro pulvillo dormiens uteretur; hinc itaque et eloquentiam et severitatem, quibus est mirabilis, didicisse dicitur."

this statement; but it must have been made, one would suppose, with the concurrence of the eminent Cretan scholar, Marco Musuro, who superintended the preparation of this (the Aldine) edition of the Comedies of Aristophanes. And the particularity of the detail, that the saint's copy consisted of twenty-eight Comedies, makes it probable that the writer was relying on some specific authority, rather than on any general recollection or belief of his own.

Similar statements are found in many subsequent writers. Thus Aemilius Portus, another Cretan scholar, dedicating his edition of Aristophanes (A.D. 1607) to Bisetus, observes that the wit and pleasantness of Aristophanes had impelled John, who from the golden flow of his eloquence was surnamed Chrysostom, to the daily perusal of these Comedies, from which indeed he is said to have derived the greater part of his eloquence and of his vehemence in reproving vice. For as Alexander slept with Homer under his pillow, so was that most excellent theologian accustomed to sleep with the Plays of Aristophanes under his pillow; as we are told by authors worthy of all belief[1]. And he refers to the same story in his Address to his readers. But these and similar notices in the old books are probably based upon Manuzio's statement, and consequently add nothing to its credibility.

Porson, we are told, expressed an opinion that Manuzio may have found the story in some old Greek scholiast, and the same great scholar thought it possible to trace in the language of Saint Chrysostom an apparent imitation of the language of Aristophanes[2]. No one was ever more competent than

[1] "Haec (sc. facundia et in dicendo suavitas incredibilis Aristophanis) Iohannem illum Antiochenum, summorum Theologorum lumen, qui propter aureum eloquentiae flumen Chrysostomi cognomen obtinuit, ad huius poetae quotidianam lectionem impulerunt, ex qua maximam tum facundiae tum vehementiae suae partem in corripiendis vitiis hausisse fertur. Ut Alexander Homeri poema, sic etiam praestantissimus iste Theologus Aristophanem pulvillo subdere solebat, quemadmodum a viris fide dignis memoriae proditum." See also Frischlin's Dedicatory Epistle to the Emperor Rodolph.

[2] "Quod de Ioanne Chrysostomo narrat Aldus, ex Scholiasta quodam derivatum suspicabatur Porsonus; et in Chrysostomi dictione Aristophanis imitationem apparere putabat."—Dobree's Adversaria ii. 129.

Porson to decide on a question of this kind; though it seems to me excessively difficult to compare the styles of two compositions so radically different in character as the light badinage of comic dialogue and the earnest exhortations of a Christian preacher. I will only make a few observations on the subject.

1. St. Chrysostom was obviously a man of the most brilliant intellect and the most profound learning. His mind was as familiar with the great classical writers of Pagan antiquity as it was with the whole range of Scriptural and patristic literature.

2. His style is singularly pellucid. His thoughts are always bright and clear, and clothed in the aptest language. There is never any doubt as to his meaning, or any obscurity in his way of expressing it. His language is justly described by a later contemporary of his own (Sozomen, H. E. viii. 2) as *σαφὴς μετὰ λαμπρότητος*. It is like "the pure river of water of life, clear as crystal," which the Apostle saw in his Apocalyptic visions.

3. There are often words and phrases in his writings which recall the words and phrases of Aristophanes. Some of these, but hardly one in a score that I have noticed, are mentioned in the Commentary on the several plays. But I do not myself think that any great stress can be laid on evidence of this kind. Apart from mere accidental coincidences, the phrases of a popular writer work themselves into the popular language and become the common property of all who use that language. We are all of us every day employing the words and phrases of famous men without any suspicion of the source from which they originally came. Moreover a comic writer is quick to catch up phrases already embodied in contemporary speech, and they may have passed down to posterity by many channels other than his writings.

4. St. Chrysostom was one of the purest souls that ever existed, and one of the sternest reprovers of vice; and may well have been attracted by the kindred elements in the satire of Aristophanes. Indeed he is imagined, as we have seen, to have derived from that source some part at least of his severity, and of his sternness in rebuking vice. And any-

how there is much in the moral tone and elevation of the great poet which would be bracing and refreshing to the great preacher, "a Court's stern martyr-guest[1]" amongst the vices and corruptions of a falling empire. "Men smile," says Mr. Sewell, in his eloquent Introduction to the Dialogues of Plato[2], "men smile when they hear the anecdote of one of the most venerable Fathers of the Church, who never went to bed without Aristophanes under his pillow. But the noble tone of morals, the elevated taste, the sound political wisdom, the boldness and acuteness of the satire, the grand object, which is seen throughout, of correcting the follies of the day and improving the condition of his country,—all these are features in Aristophanes which, however disguised, as they intentionally are, by coarseness and buffoonery, entitle him to the highest respect from every reader of antiquity." And the "coarseness and buffoonery" are not characteristic of the poet; they were inherent in the very nature of the ancient comic drama, or rather in Athenian life and manners which in Comedy were faithfully mirrored and represented. An Athenian girl could not step out of her father's house without seeing in the "Hermes" beside her father's door the grossest and most immodest of symbols; she could not walk, as the "Queen of the May" in a Dionysian procession, without having the same symbol, the phallus-pole, paraded behind her in the sight of the assembled crowds. There was no escape from this want of reserve and delicacy. It existed everywhere. You could not have walked through a street of Athens, you could not have visited a farm in Attica, without encountering sights and symbols which nobody then regarded, but which would now be absolutely repulsive to every person of ordinary delicacy. And the Old Comedy merely placed before the Athenian people, and alone preserves to ourselves, an accurate representation of their daily life. This was the cause of its "coarseness and buffoonery," which did not in any sense emanate from the mind of Aristophanes. To the poet himself the charge of indelicacy would have been quite incomprehensible. He plumed himself on the

[1] J. H. Newman in the Lyra Apostolica. [2] p. 41.

modesty of his Muse; his whole career was an attempt to raise Comedy into a loftier and a nobler sphere; to make it a vehicle for inculcating a higher political and social morality; to cleanse it from the vulgar surroundings, the *φόρτος*, from amongst which it had its beginnings. And there can be no doubt that among the poets of the Old Comedy he was distinguished as the most refined, the most free from all manner of coarseness. And this was the judgement of the ancients themselves. No nobler or purer mind than Plato's ever inhabited an Athenian form; yet he, with every personal reason for hostility to Aristophanes, could yet say that in that poet's soul the Graces had found a sacred shrine which would never pass away. And akin to Plato's reference to the *Χάριτες* is the special epithet *ὁ χαρίεις*, by which amongst the later Greek writers, both Christian and Pagan, Aristophanes was perpetually distinguished. A man like St. Chrysostom, of brilliant intellect and wide learning and sympathies, and far more familiar than we can be with the pestilential vapours then slowly disappearing from the earth, "smit by the splendours of the Bethlehem dawn," would have been fully capable of appreciating the position of Aristophanes, and of recognizing the value of the blows he struck in the cause of right and justice, *τὸ εὖ καὶ τὸ δίκαιον*. Nor in good truth has it ever been the pure of heart who have objected to Aristophanes on the score of his realistic representation of Attic life. I suppose that in the nineteenth century there was no holier or more Apostolic Bishop than Christopher Wordsworth; I am sure that there was no scholar who was more familiar with, or more fully appreciated, the Comedies of Aristophanes. I know no work which sheds a clearer or more pleasing light on these Comedies than "Wordsworth's Athens and Attica." It is interesting to remember that Marco Musuro, the editor of the first printed edition of Aristophanes, was subsequently by Pope Leo X made Abp. of Monovasia. See Nichols' "Epistles of Erasmus" i. 31.

I should be well pleased if I have convinced any one of my readers of the truth of the Aldine anecdote; but I must confess that I have not convinced myself. I should love to think that the "glorious Preacher"

of Antioch and Constantinople was as reverent an admirer as I myself am of the Athenian poet. But the attitude which he invariably assumes towards the old Hellenic learning and towards dramatic performances in general seems quite inconsistent with such devoted attachment on his part to the Coryphaeus of the old Hellenic dramatists.

EASTWOOD, STRAWBERRY HILL,
August, 1909.

ΥΠΟΘΕΣΕΙΣ ΑΧΑΡΝΕΩΝ.

I[1].

Ἐκκλησία ὑφέστηκεν Ἀθήνησιν ἐν τῷ φανερῷ, καθ' ἣν πολεμοποιοῦντας τοὺς ῥήτορας καὶ προφανῶς τὸν δῆμον ἐξαπατῶντας[2] Δικαιόπολίς τις τῶν αὐτουργῶν ἐξελέγχων παρεισάγεται. τούτου δὲ διά τινος, Ἀμφιθέου καλουμένου, σπεισαμένου κατ' ἰδίαν τοῖς Λάκωσιν, Ἀχαρνικοὶ γέροντες πεπυσμένοι τὸ πρᾶγμα προσέρχονται διώκοντες ἐν Χοροῦ σχήματι· καὶ μετὰ ταῦτα θύοντα τὸν Δικαιόπολιν ὁρῶντες, ὡς ἐσπεισμένον τοῖς πολεμιωτάτοις[3] καταλεύσειν ὁρμῶσιν. ὁ δὲ ὑποσχόμενος ὑπὲρ ἐπιξήνου τὴν κεφαλὴν ἔχων ἀπολογήσεσθαι, ἐφ' ᾧτε, ἐὰν[4] μὴ πείσῃ τὰ δίκαια λέγων, τὸν τράχηλον ἀποκοπήσεσθαι, ἐλθὼν ὡς Εὐριπίδην αἰτεῖ πτωχικὴν στολήν· καὶ στολισθεὶς τοῖς Τηλέφου ῥακώμασι παρῳδεῖ τὸν ἐκείνου λόγον, οὐκ ἀχαρίτως[5] καθαπτόμενος Περικλέους περὶ τοῦ Μεγαρικοῦ[6] ψηφίσματος. παροξυνθέντων δέ τινων ἐξ αὐτῶν ἐπὶ τῷ

[1] This Argument is found in the Ravenna MS. (R.), and in two of the Parisian MSS. (P. and P².) employed by Brunck. It is given in Aldus and the printed editions generally. It appears in the text exactly as it stands in R., except where otherwise mentioned.

[2] ἐξαπατῶντας. R. and all editions before Brunck have ἐξάπτοντας. Brunck introduced ἐξαπατῶντας, whether from his MSS. or from his own conjecture he does not say. It has been universally adopted.

[3] πολεμιωτάτοις P. Brunck, recentiores. πολεμικωτάτοις R. P². πολεμίοις Aldus, editions before Brunck. For καταλεύσειν (vulgo) R. has κατακέλευσιν.

[4] ἐφ' ᾧτε ἐὰν vulgo. ἐφ' ὅτ' ἂν R.

[5] ἀχαρίτως vulgo. ἀχαρίστως R.

[6] περὶ τοῦ Μεγαρικοῦ R. Aldus, vulgo. The περὶ is omitted by P. and P²., and Brunck, following them in this respect, reads τοῦ τε Μεγαρικοῦ. For ἐπὶ τῷ δοκεῖν just below R. has ἐπὶ τὸ δοκεῖν.

δοκεῖν συνηγορεῖν τοῖς πολεμίοις, εἶτα ἐπιφερομένων, ἐνισταμένων δὲ ἑτέρων ὡς τὰ δίκαια αὐτοῦ εἰρηκότος, ἐπιφανεὶς Λάμαχος θορυβεῖν πειρᾶται. εἶτα γενομένου διελκυσμοῦ κατενεχθεὶς[1] *ὁ Χορὸς ἀπολύει τὸν Δικαιόπολιν, καὶ πρὸς τοὺς δικαστὰς*[2] *διαλέγεται περὶ τῆς τοῦ ποιητοῦ ἀρετῆς καὶ ἄλλων τινῶν. τοῦ δὲ Δικαιοπόλιδος ἄγοντος καθ' ἑαυτὸν εἰρήνην, τὸ μὲν πρῶτον Μεγαρικός τις παιδία ἑαυτοῦ, διεσκευασμένα εἰς χοιρίδια, φέρων ἐν σάκκῳ πράσιμα παραγίνεται· μετὰ τοῦτον ἐκ Βοιωτῶν ἕτερος, ἐγχέλεις τε καὶ παντοδαπῶν ὀρνίθων γόνον ἀνατιθέμενος εἰς τὴν ἀγοράν. οἷς ἐπιφανέντων τινῶν συκοφαντῶν συλλαβόμενός τινα*[3] *ἐξ αὐτῶν ὁ Δικαιόπολις καὶ βάλλων εἰς σάκκον, τοῦτον τῷ Βοιωτῷ ἀντίφορτον ἐξάγειν ἐκ τῶν Ἀθηνῶν παραδίδωσι, καὶ προσαγόντων αὐτῷ πλειόνων καὶ δεομένων μεταδοῦναι τῶν σπονδῶν, καθυπερηφανεῖ. παροικοῦντος δὲ αὐτῷ Λαμάχου, καὶ ἐνεστηκυίας τῆς τῶν Χοῶν ἑορτῆς, τοῦτον μὲν ἄγγελος παρὰ τῶν στρατηγῶν*[4] *ἥκων κελεύει ἐξελθόντα μετὰ τῶν ὅπλων τὰς εἰσβολὰς τηρεῖν· τὸν δὲ Δικαιόπολιν παρὰ τοῦ Διονύσου τοῦ ἱερέως τις καλῶν ἐπὶ δεῖπνον ἔρχεται. καὶ μετ' ὀλίγον ὁ μὲν τραυματίας καὶ κακῶς ἀπαλλάττων ἐπανήκει, ὁ δὲ Δικαιόπολις δεδειπνηκὼς καὶ μεθ' ἑταίρας ἀναλύων.*

Τὸ *δὲ δρᾶμα τῶν εὖ σφόδρα πεποιημένων, καὶ ἐκ παντὸς τρόπου τὴν εἰρήνην προκαλούμενον.*

[1] *κατενεχθεὶς*, *overborne*, vulgo. *κατελεγχθεὶς* is suggested by Blaydes and adopted by Van Leeuwen. But there is no discussion between Dicaeopolis and the Chorus after Lamachus makes his appearance; indeed Dicaeopolis may be said to have adroitly constituted himself the champion of the Chorus against Lamachus.

[2] *δικαστὰς* MSS. and editions. If this is the right reading, the author of the Argument must consider that Dicaeopolis had been pleading the cause of the Lacedaemonians as in a dicastery, the audience being the dicasts; a view to some extent supported by the words *μηδὲ τῷ πλήθει δοκῶ* in line 317. It would have been better if, as Elmsley suggests, he had written *θεατὰς* or *ἀκροατάς*, but I suspect that his meaning is the same.

[3] *τινα* Aldus vulgo. *τινὰς* R. P. P². Brunck, Bekker, and a few others. But apart from the circumstance that Nicarchus was the only Informer so treated, the singular *τοῦτον* which immediately follows shows that we should here read *τινα*.

[4] *παρὰ τῶν στρατηγῶν* vulgo. *παρὰ τὸν στρατηγὸν* R.

᾿Εδιδάχθη ἐπὶ Εὐθύνου[1] ἄρχοντος ἐν Ληναίοις διὰ Καλλιστράτου· καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χειμαζομένοις· οὐ σώζονται. τρίτος Εὔπολις Νουμηνίαις.

II[2].

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

᾿Εκκλησίας οὔσης παραγίνονταί τινες
πρέσβεις παρὰ Περσῶν καὶ παρὰ Σιτάλκους πάλιν,
οἱ μὲν στρατιὰν ἄγοντες, οἱ δὲ χρυσίον.
παρὰ τῶν Λακεδαιμονίων δὲ μετὰ τούτους τινὲς
σπονδὰς φέροντες· οὓς ᾿Αχαρνεῖς οὐδαμῶς
εἴασαν, ἀλλ᾿ ἐξέβαλον· ὧν καθάπτεται
σκληρῶς ὁ ποιητής. αὐτὸ τὸ ψήφισμά τε
Μεγαρικὸν ἱκανῶς φησι, καὶ τὸν Περικλέα
κοὐ τὸν Λάκωνα τῶνδε πάντων αἴτιον,
σπονδὰς λύσιν τε τῶν ἐφεστώτων κακῶν.

[1] Εὐθύνου. Εὐθυμένους R. P. P². and all the older editions, but the archonship of Euthymenes was many years before, viz. 437–436 B.C. See Acharnians 67. The archon in 426–425, when the Acharnians was exhibited, was Euthynus, by Diodorus and Athenaeus miscalled Euthydemus. See Clinton's Fasti Hellenici anno 426 B.C.

[2] This Argument, down to and including the words ὁ ποιητής in the seventh line, is found in the Ravenna MS., where it is written as prose. It is not in any of the Parisian MSS. employed by Brunck, but it is given in full by Aldus and the printed editions generally. The Ravenna MS. does not in this case, as it does in others, prefix the words ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ; but one would suppose that all these doggerel arguments must have been written by one hand, though it may be a libel to attribute them to the famous grammarian.

In line 2, R. omits πάλιν, but it is found in Aldus and all the editions.

In line 6, Aldus and the other editions have ἐξέβαλον. R. has ἐξέβαλλον.

In line 9, κοὐ τὸν Λάκωνα is Bergk's conjecture for οὐκ τῶν Λακώνων. If the final line is correct it must mean "and he says that Peace is the remedy for the evils now existing."

CORRIGENDUM.

Page 3, note on line 6. It was probably in his "Book of Demagogues," that is, the tenth Book of his Philippics, that Theopompus described the incident of Cleon being compelled to disgorge the five talents. See the Introduction to the Knights, where the incident is more fully discussed.

CORRIGENDA IN VOL. V.

Introduction, p. xviii, line 2, for "south-eastern" read "south-western."
Page 76, line 697, for *γελοῖον* read *γέλοιον.*
Page 198, line 30, for "fetched" read "filched."

ΑΧΑΡΝΕΙΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΙΚΑΙΟΠΟΛΙΣ.
ΚΗΡΥΞ.
ΑΜΦΙΘΕΟΣ.
ΠΡΕΣΒΕΙΣ.
ΨΕΥΔΑΡΤΑΒΑΣ.
ΘΕΩΡΟΣ.
ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ.
ΓΥΝΗ *Δικαιοπόλιδος.*
ΘΥΓΑΤΗΡ *Δικαιοπόλιδος.*
ΚΗΦΙΣΟΦΩΝ *θεράπων Εὐριπίδου.*
ΕΥΡΙΠΙΔΗΣ.
ΛΑΜΑΧΟΣ.
ΜΕΓΑΡΕΥΣ.
ΚΟΡΑ Α *καὶ* Β *θυγατέρε τοῦ Μεγαρέως.*
ΣΥΚΟΦΑΝΤΗΣ.
ΒΟΙΩΤΟΣ.
ΝΙΚΑΡΧΟΣ.
ΘΕΡΑΠΩΝ *Λαμάχου.*
ΓΕΩΡΓΟΣ.
ΠΑΡΑΝΥΜΦΟΣ.
ΑΓΓΕΛΟΙ.

ΑΧΑΡΝΕΙΣ

ΔΙ. Ὅσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν,
ἥσθην δὲ βαιά· πάνυ δὲ βαιά· τέτταρα·
ἃ δ' ὠδυνήθην, ψαμμοκοσιογάργαρα.
φέρ' ἴδω, τί δ' ἥσθην ἄξιον χαιρηδόνος;
ἐγῷδ' ἐφ' ᾧ γε τὸ κέαρ εὐφράνθην ἰδών,
τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.
ταῦθ' ὡς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας
διὰ τοῦτο τοὔργον· ἄξιον γὰρ Ἑλλάδι.

In the background are three houses, the usual number in a Comic Play. The central house is the house of Dicaeopolis; the others are the houses of Euripides and Lamachus respectively. We must not conclude from the juxtaposition of the three houses that their inmates are intended, even for the purposes of the play, to be represented as neighbours. The old Attic Comedy cared nothing for verisimilitudes of this description. The arrangement is merely a device whereby different scenes might be represented without any change in the theatrical scenery. In the foreground is a rough representation of the Athenian Pnyx, with a solitary citizen awaiting the opening of the Assembly. That he is weary and impatient is shown by his attitude and gestures; and finally he gives vent to his irritation in the soliloquy with which the play commences. The opening lines are full of quaint constructions and words, intended to arrest the attention of the audience not yet interested in the plot itself: though indeed there are many new-fangled words (more than a hundred, Elmsley thinks) scattered throughout the play. The first line is quoted, though without the author's name, by the Emperor Julian, who was fond of displaying his acquaintance with the Comedies of Aristophanes; *εἰκότως*, he says, *δάκνομαί τε καὶ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν.*—Oration viii, p. 243 C.

3. *ψαμμοκοσιογάργαρα*] This is a word compounded by the poet from *ψάμμος* *sand*, *γάργαρα* *heaps*, and *-κόσιοι* *hundreds* (as in *διακόσιοι*, *τριακόσιοι*, and the like). The Scholiast tells us that the words *ἀριθμεῖν θεατὰς ψαμμοκοσίους* were employed by Eupolis in his Χρυσοῦν γένος,

THE ACHARNIANS

Dicaeopolis. What heaps of things have bitten me to the heart!
A small few pleased me, very few, just four;
But those that vexed were sand-dune-hundredfold.
Let's see: what pleased me, worth my gladfulness?
I know a thing it cheered my heart to see;
'Twas those five talents vomited up by Cleon.
At that I brightened; and I love the Knights
For that performance; 'twas of price to Hellas.

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a drama of uncertain date, but in all probability subsequent to the Knights. It is thought too that χαιρηδὼν, χαιρηδόνος, which does not elsewhere occur, is another word coined by the poet, by analogy to ἀλγηδὼν, ἀλγηδόνος.

6. οἷς Κλέων ἐξήμεσεν] *The five talents which Cleon disgorged.* Cleon had received this sum from certain of the allies as a bribe to get the amount of their tribute-assessment lowered; but the fact leaking out, he was compelled, either by the judgement of the dicasteries or (more probably) by the threat to resort to them, to pay over the sum to the public treasury. It is plain that the Knights were active in discovering the bribe and compelling restitution. The incident, which Thucydides does not condescend to notice, is recorded by Theopompus, doubtless in his continuation of the former's History. παρὰ τῶν νησιωτῶν ἔλαβε πέντε τάλαντα ὁ Κλέων, ἵνα πείσῃ τοὺς Ἀθηναίους κουφίσαι αὐτοὺς τῆς εἰσφορᾶς. αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπῄτησαν αὐτόν. μέμνηται Θεόπομπος.—Scholiast.

8. ἄξιον γὰρ Ἑλλάδι] Cf. infra 205. These words, the Scholiast tells us, are taken bodily from the Telephus of Euripides, a Tragedy which provided Aristophanes with an inexhaustible fund of amusement and satire. It is quoted in the first half of this play no less than ten times; and frequently in the other Comedies down to and including the Frogs. The line from which the present words are borrowed is given by the Scholiast as κακῶς ὄλοιτ' ἄν· ἄξιον γὰρ Ἑλλάδι, and is supposed to have been spoken by Achilles in reference to Telephus, who has just made his appearance in the Achaean camp.

ἀλλ' ὠδυνήθην ἕτερον αὖ τραγῳδικόν,
ὅτε δὴ 'κεχήνη προσδοκῶν τὸν Αἰσχύλον,
ὁ δ' ἀνεῖπεν "εἴσαγ', ὦ Θέογνι, τὸν χορόν."
πῶς τοῦτ' ἔσεισέ μου, δοκεῖς, τὴν καρδίαν;
ἀλλ' ἕτερον ἥσθην, ἡνίκ' ἐπὶ Μόσχῳ ποτὲ
Δεξίθεος εἰσῆλθ' ᾀσόμενος Βοιώτιον.
τῆτες δ' ἀπέθανον καὶ διεστράφην ἰδών,
ὅτε δὴ παρέκυψε Χαῖρις ἐπὶ τὸν ὄρθιον.

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9. *τραγῳδικόν*] This epithet, as the actor uttered it, would seem to indicate a woe of deep and tragic import; but his next words would show that Aristophanes is using it to denote a grievance connected with the Tragedy-competition at the Dionysia. Aeschylus had been dead for more than thirty years at the date of the production of the Acharnians, but his plays enjoyed the privilege, at that time unique, of still competing for the prize. At the festival of which Dicaeopolis is speaking, an old Tragedy by Aeschylus, and a new Tragedy by Theognis, were two of the three dramas competing for the Tragic prize; and while the speaker was looking forward to the enjoyment of one of the sublime productions of the old Warrior-bard, he is disgusted at hearing the Crier call upon Theognis to introduce his frigid play. For Theognis was a dull man, and wrote dull plays; so frigid, that he acquired the nickname of Χιών, *Snow*. His excessive frigidity, ψυχρότης, is ridiculed infra 140, and Thesm. 170, where see the Commentary.

11. *ὁ δ' ἀνεῖπεν*] *Ὁ κῆρυξ δηλονότι. Θέογνις δὲ οὗτος τραγῳδίας ποιητής, πάνυ ψυχρός, εἷς τῶν Τριάκοντα, ὃς καὶ Χιὼν ἐλέγετο.*—Scholiast.

13. *ἐπὶ Μόσχῳ*] *Ἀντὶ τοῦ μετὰ τὸν Μόσχον. ἦν δὲ οὗτος φαῦλος κιθαρῳδός. ὁ δὲ Δεξίθεος ἄριστος κιθαρῳδός.*—Scholiast. His disappointment and his pleasure were of a similar character. The one arose from the exchange (by substitution) of Theognis for Aeschylus; the other from the exchange (by succession) of Dexitheus for Moschus. This is the simple, and I think the true, explanation of the passage. Another explanation, also coming down from the time of the Scholiasts, would in my opinion be hardly worthy of notice, had it not received the sanction of Bentley in his Dissertation on Phalaris (Age of Tragedy). *τινὲς οὕτως*, says a Scholiast, *ὅτι ὁ νικήσας ἆθλον ἐλάμβανε μόσχον.* So in the Pastorals of Longus ii. 24 we are told that a Sicilian shepherd *ᾖσεν ἐπὶ μισθῷ τράγῳ καὶ σύριγγι.* But there is no reason to believe that a calf was ever the prize for anything; an allusion to the prize would be here altogether out of place; whilst it is quite in the manner of Aristophanes to set off the praise of one competitor against the censure of another. Theognis

Then I'd a Tragic sorrow, when I looked
With open mouth for Aeschylus, and lo,
The Crier called, *Bring on your Play, Theognis.*
Judge what an icy shock that gave my heart!
Next; pleased I was when Moschus left, and in
Dexitheus came with his Boeotian song.
But O this year I nearly cracked my neck,
When in slipped Chaeris for the Orthian Nome.

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was more unwelcome because he was substituted for Aeschylus; Dexitheus was more welcome because he succeeded Moschus.

14. Βοιώτιον] Μέλος οὕτω καλούμενον, ὅπερ εὗρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.—Scholiast. It was, in fact, one of the famous lyrical nomes of Terpander; and Plutarch (De Musica, chap. 4) gives it the first place in his enumeration of the nomes. Sophocles also mentions it, ὅταν τις ᾄδῃ τὸν Βοιώτιον νόμον. Proverbia Zenobii (Gaisford, p. 270). And as the proverb collectors tell us that the expression Βοιώτιος νόμος was applied to persons who begin very calmly, and presently proceed with greater vehemence (Zenobius, ubi supra; Suidas, s. v. Βοιωτία; Alexandrine Proverbs 77), we may conclude that such was the character of the nome itself. There seems no ground for the suggestion that Aristophanes intended any play on the words μόσχος and βοι-ώτιον, or that Dicaeopolis was pleased with the Boeotian as being the pastoral strain of Peace, and displeased with the Orthian as being the stirring strain of War.

15. τῆτες] Τούτῳ τῷ ἔτει.—Harpocration, Photius. Does διεστράφην mean "I twisted my neck" or "I got a squint?" I certainly think the former. I doubt if διεστράφην, which means that the speaker himself was distorted, can properly be restricted to a mere squint without the addition of τοὺς ὀφθαλμοὺς or the like. And here "I got a squint" would come with singular bathos after ἀπέθανον. The same question arises in Knights 175 and Birds 177.

16. παρέκυψε] This word everywhere else in Aristophanes means "peeped in" or "out," but here it seems to mean something more: *came sidling in.* There is probably, as Dr. Merry suggests, a contrast intended between παρακύπτω and ὄρθιον. Mueller cites from the first Philippic (28, p. 46) an instance of παρακύπτειν used in the like signification, and followed, as here, by ἐπὶ with an accusative; [τὰ ξενικὰ] παρακύψαντα ἐπὶ τὸν τῆς πόλεως πόλεμον. The Orthian nome was another, and perhaps the most celebrated, of Terpander's nomes; a bold and spirit-stirring strain, as of soldiers marching to victory, It is again mentioned in Knights 1279; and see Birds 489, Eccl. 741. Chaeris, who comes sidling in to play it, was a

ἀλλ' οὐδεπώποτ' ἐξ ὅτου 'γὼ ῥύπτομαι
οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρῦς
ὡς νῦν, ὁπότ' οὔσης κυρίας ἐκκλησίας
ἑωθινῆς ἔρημος ἡ πνὺξ αὑτηί·
οἱ δ' ἐν ἀγορᾷ λαλοῦσι, κἄνω καὶ κάτω
τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον·
οὐδ' οἱ πρυτάνεις ἥκουσιν, ἀλλ' ἀωρίαν
ἥκοντες, εἶτα δ' ὠστιοῦνται πῶς δοκεῖς
ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου,

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wretched Theban piper, described in the Peace and the Birds as in the habit of appearing, uninvited and unwelcome, at sacrificial feasts, in the hope of obtaining some gift. The Theban pipers, infra 866, are called Χαιριδεῖς βομβαύλιοι.

17. ἐξ ὅτου 'γὼ ῥύπτομαι] *Since washing-days began*; that is "from my earliest youth"; a slang expression, to which Swift's lines have been compared:

> Well, if ever I saw such another man *since my mother bound up my head.*
> You, a gentleman? Marry, come up, I wonder where you were bred.
> (Letter from Mary the cookmaid to Dr. Sheridan.)

And having thus introduced the idea of *washing*, he proceeds, whilst retaining the word ἐδήχθην from line 1, to substitute for the expected ὑπ' ὀδύνης τὴν καρδίαν the unexpected ὑπὸ κονίας τὰς ὀφρῦς.

19. κυρίας ἐκκλησίας] The question as to the κύριαι ἐκκλησίαι is considered in the Introduction; and it will be sufficient here to set down the conclusion there arrived at. The three fixed and regular Assemblies, held on the 11th, the 20th, and the last day of each month, were in the time of Aristophanes called κύριαι ἐκκλησίαι. They were not *convoked*: they came automatically on the appointed days; and at them the whole business of the empire was transacted. Additional assemblies, convoked on any particular emergency, were called, in contradistinction to the κύριαι, σύγκλητοι ἐκκλησίαι. That the Assemblies, like other public functions at Athens, commenced at daybreak is of course well known. See Thesm. 375, Eccl. 20, 85, 377, &c.

22. μεμιλτωμένον] The Pnyx, where the ἐκκλησίαι were held, was an elevated plateau of a semicircular shape, a little to the south-west of the Areopagus, a portion of the Agora lying between the two. There is an excellent picture, with plans, of the Pnyx in Stuart and Revett's Antiquities of Athens, vol. iii, chap. vii, plate 38; and a good account of it in Col. Leake's Topography of Athens, vol. i, App. II. In the Agora, adjoining the Pnyx, there were sure to be citizens loitering about, even in the early morning, and when an

But never yet since first I washed my face
Was I so bitten—in my brows with soap,
As now, when here's the fixed Assembly Day,
And morning come, and no one in the Pnyx.
They're in the Agora chattering, up and down
Scurrying to dodge the vermeil-tinctured cord.
Why even the Prytanes are not here! They'll come
Long after time, elbowing each other, jostling
For the front bench, streaming down all together

Assembly was about to be held, it was customary to send two Scythian archers (the regular police at Athens) into the Agora to bring these loiterers into the Pnyx. All exits from the Agora, except those leading into the Pnyx, were temporarily blocked up: and the policemen, holding between them a long outstretched rope dripping with ruddle (*rubrica Sinopica*), advanced from the further end of the Agora, driving its occupants before them into the Assembly. If any lingered, they were caught by the rope and so marked with the ruddle; and if they did not attend the Assembly, they made themselves liable to a fine. We can well imagine that much merriment would be caused, as the groups of loiterers dodged about to avoid the rope. See Eccl. 378 and the Commentary there.

23. πρυτάνεις] *The Presidents.* The βουλὴ consisted of 500 members, fifty from each of the ten tribes. The fifty βουλευταὶ from each tribe took it in turn to be πρυτάνεις, and in that capacity presided over all meetings, not only of the βουλή, but of the ἐκκλησία also. In order to make these ten terms of office coincide with the twelve months of the year, each term (or Prytany, πρυτανεία, as it was called) continued for thirty-five or thirty-six days. An Assembly could not be properly constituted until the Presidents arrived; and as on this occasion, if we are to believe Dicaeopolis, they did not arrive till near noon, the Assembly was not opened until hours after its proper time. At the Assembly the Presidents sat beside the bema or orator's pulpit, facing the people, see Eccl. 87 and the note there. And as it cannot be supposed that this little throng of fifty men would have to struggle through a crowded Assembly in order to reach their seats, they doubtless entered from the other end, *descending* from the higher level behind the bema by steps cut in the rock, some of which are still visible, or at least were in Stuart and Revett's time plainly visible, and are clearly represented in their picture and plans mentioned in the preceding note. Hence we see the force of the preposition κατὰ in the participle καταρρέοντες infra 26. The Prytanes came *streaming down* the steps to the lower level of the Pnyx.

ἀθρόοι καταρρέοντες· εἰρήνη δ' ὅπως
ἔσται προτιμῶσ' οὐδέν· ὦ πόλις, πόλις.
ἐγὼ δ' ἀεὶ πρώτιστος εἰς ἐκκλησίαν
νοστῶν κάθημαι· κᾆτ' ἐπειδὰν ὦ μόνος,
στένω, κέχηνα, σκορδινῶμαι, πέρδομαι,
ἀπορῶ, γράφω, παρατίλλομαι, λογίζομαι,
ἀποβλέπων ἐς τὸν ἀγρὸν, εἰρήνης ἐρῶν,
στυγῶν μὲν ἄστυ, τὸν δ' ἐμὸν δῆμον ποθῶν,
ὃς οὐδεπώποτ' εἶπεν, ἄνθρακας πρίω,
οὐκ ὄξος, οὐκ ἔλαιον, οὐδ' ᾔδει πρίω,
ἀλλ' αὐτὸς ἔφερε πάντα χὡ πρίων ἀπῆν.
νῦν οὖν ἀτεχνῶς ἥκω παρεσκευασμένος
βοᾶν, ὑποκρούειν, λοιδορεῖν τοὺς ῥήτορας,
ἐάν τις ἄλλο πλὴν περὶ εἰρήνης λέγῃ.
ἀλλ' οἱ πρυτάνεις γὰρ οὑτοιὶ μεσημβρινοί.
οὐκ ἠγόρευον; τοῦτ' ἐκεῖν' οὑγὼ 'λεγον·
εἰς τὴν προεδρίαν πᾶς ἀνὴρ ὠστίζεται.

ΚΗΡ. πάριτ' εἰς τὸ πρόσθεν,
πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

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27. ὦ πόλις, πόλις] These words form here an affectionate expostulation with the citizens, just as they do in the well-known lines of Eupolis quoted by the Scholiast on Clouds 587:

ὦ πόλις, πόλις·
ὡς εὐτυχὴς εἶ μᾶλλον ἢ καλῶς φρονεῖς.

30. σκορδινῶμαι] Σκορδινᾶσθαι means to *stretch oneself and yawn*, as one half awake, μετὰ χάσμης διατανύεσθαι.—Scholiast on Lucian's Lexiphanes 21. And the same explanation is given, almost in the same words, by all the old grammarians. See also Wasps 642, Frogs 922.

33. στυγῶν κ.τ.λ.] This line, the Scholiast informs us, is borrowed from some Tragic Play; but he does not give us either the name of the author or the title of the play. Its sentiment would be shared by all that great agricultural population who, on the outbreak of the war, were compelled to leave their country homes, and to herd within the walls of the city.

34. ἄνθρακας πρίω] *Come, buy my charcoal.* The dislike of a countryman for these town-cries is a little touch of nature which always remains the same. Readers of "Lorna Doone" will remember the annoyance of John Ridd,

You can't think how. But as for making Peace
They do not care one jot. Oh, City! City!
But I am always first of all to come,
And here I take my seat; then, all alone,
I pass the time complaining, yawning, stretching,
I fidget, write, twitch hairs out, do my sums,
Gaze fondly country-wards, longing for Peace,
Loathing the town, sick for my village-home,
Which never cried, *Come, buy my charcoal*, or
My vinegar, my oil, my anything;
But freely gave us all; no *buy*-word there.
So here I'm waiting, thoroughly prepared
To riot, wrangle, interrupt the speakers
Whene'er they speak of anything but Peace.
— But here they come, our noon-day Prytanes!
Aye, there they go! I told you how 'twould be;
Every one jostling for the foremost place.

CRIER. Move forward all,
Move up, within the consecrated line.

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on his first visit to London, at finding that if he did but look into a shop-window "the owner or his apprentice boys would rush out and catch hold of me, crying *Buy, buy, buy! What dy'e lack? What dy'e lack? Buy, buy, buy!*" There is a very similar scene in the opening chapter of "The Fortunes of Nigel," but not quite so aptly worded for our present purpose.

36. χὠ πρίων ἀπῆν]. It is not quite certain whether πρίων is a substantive, the *saw*, or a participle, the *sawyer*; but either way it is a play on πρίω, the imperative of πρίαμαι, *to buy*. The pun cannot be preserved in English; and πρίων is generally translated by this *buy-word* or this *grating word* or something of the kind.

43. πάριτ' . . . καθάρματος] Now the Prytanes have taken their seats, and the Peristiarch is supposed to have carried the sacrificed sucking-pig round the place of meeting for the purpose of purifying the place itself, and the Assembly about to be held therein. And the Crier at once invites the people to come within the line of purification, ἐντὸς τοῦ καθάρματος. The words which he employs πάριτ' εἰς τὸ πρόσθεν are the recognized formula used for this invitation; they are found

ΑΜ. ἤδη τις εἶπε; ΚΗΡ. τίς ἀγορεύειν βούλεται;
ΑΜ. ἐγώ. ΚΗΡ. τίς ὤν; ΑΜ. Ἀμφίθεος. ΚΗΡ. οὐκ ἄνθρωπος;
ΑΜ. οὔ,
ἀλλ' ἀθάνατος. ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,
ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ
ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
σπονδὰς ποιεῖσθαι πρὸς Λακεδαιμονίους μόνῳ.
ἀλλ' ἀθάνατος ὤν, ὦνδρες, ἐφόδι' οὐκ ἔχω·
οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗΡ. οἱ τοξόται.

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under precisely the same circumstances in Eccl. 129; and in an informal shape, as a preliminary to the informal opening of an ἐκκλησία, in Knights 751. And next, again using the recognized formula τίς ἀγορεύειν βούλεται, he declares the Assembly open, and invites the speakers to commence the debate. And Amphitheus answers ἐγώ, as an orator wishing to address the real Assembly would do. See the Commentary on Knights 751, Thesm. 379, Eccl. 128, 129, 130. The Scholiast refers to Aeschines against Timarchus (p. 4) ἐπειδὰν τὸ καθάρσιον περιενεχθῇ . . . μετὰ ταῦτα ἐπερωτᾷ ὁ κῆρυξ Τίς ἀγορεύειν βούλεται;

45. ἤδη τις εἶπε] But before the Crier has had time to put the question which signifies that the preliminaries are over and the discussion can begin, one enters in a violent hurry, inquiring (apparently of nobody in particular) whether the debates have already commenced. The Crier, either not hearing or not heeding him, proceeds to put the question. Three matters, we shall find, come before the Assembly: (1) the affair of Amphitheus. This is a mere interruption, which is speedily silenced; (2) the Embassy returning from the Great King, bringing with them, so they say, a Persian noble of the highest rank; and (3) the Embassy returning from Sitalces with troops sent by him to the assistance of Athens.

48. Τριπτολέμου] Both Celeus and Triptolemus were great names in the old legend of "Demeter in search of her daughter." Lucian (de Saltatione 40) combines τὴν Δήμητρος πλάνην, καὶ Κόρης εὕρεσιν, καὶ Κελεοῦ ξενίαν, καὶ Τριπτολέμου γεωργίαν. Celeus (according to the Homeric Hymn, and Apollodorus i. 5) was the King of Eleusis, whose daughters found Demeter resting by the wayside, wearied out by her search for the Κόρη. And it was on

AMPHITHEUS. Speaking begun? CR. Who will address the meeting?
AM. I. CR. Who are *you*? AM. Amphitheus. CR. Not a man?
AM. No, an immortal. For the first Amphitheus
Was of Demeter and Triptolemus
The son: his son was Celeus; Celeus married
Phaenarete, who bare my sire Lycinus.
Hence I'm immortal; and the gods committed
To me alone the making peace with Sparta.
But, though immortal, I've no journey-money;
The Prytanes won't provide it. CR. Archers, there!

Triptolemus (usually called the son of Celeus, but in the Homeric Hymn treated as an independent prince) that Demeter conferred the knowledge of agriculture which he afterwards taught to mankind. The name Amphitheus is not found in the Homeric Hymn or in the Mythographers, but it probably belonged to the old legend, and the Scholiast here says *ἱερεὺς Δήμητρος καὶ Τριπτολέμου ὁ Ἀμφίθεος.* Aristophanes takes these old names out of their proper surroundings, and with them constructs a fictitious pedigree, in imitation, the Scholiast says, of the genealogies which Euripides so often gives us, as, for example, in the opening lines of the Iph. in Taur. The names Phaenarete and Lycinus have no connexion with the Demeter-legend. They are merely the poet's inventions.

53. *ἐφόδια*] *Journey-money.* *ἐφόδια λέγεται ἃ ἔχει τις εἰς δαπάνην ἐν τῇ ὁδῷ.*—Scholiast on Plutus 1024. Ambassadors were appointed, and their remuneration fixed, in the *ἐκκλησία*; and we may gather from the present passage that it devolved upon the Prytanes to see that they received it.

54. *οἱ τοξόται*] We have already seen, in the note on 22 supra, that the Scythian archers were the regular police at Athens. They, in an Assembly of this kind, were under the command of the Prytanes; and the Prytanes would in ordinary cases have given the order for the removal of Amphitheus; *ἕως ἂν οἱ τοξόται αὐτὸν ἀφελκύσωσιν ἢ ἐξαίρωνται, κελευόντων τῶν πρυτάνεων.*—Plato, Protagoras, chap. 10 (p. 319 C). But here the Prytanes are *personae mutae*, and have merely by nod or gesture indicated to the Crier the steps to be taken. That the order really emanated from the Prytanes is shown by the first words of Dicaeopolis *ἄνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν Τὸν ἄνδρ' ἀπάγοντες.* It is noticeable that the order for his removal follows at once on his attack upon the Prytanes. The words *οἱ πρυτάνεις* are hardly out of his mouth when there comes a call for the police. But doubtless, had their conduct been called in question, they could

ΑΜ. ὦ Τριπτόλεμε καὶ Κελεὲ, περιόψεσθέ με;
ΔΙ. ὦνδρες πρυτάνεις, ἀδικεῖτε τὴν ἐκκλησίαν
τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.
ΚΗΡ. κάθησο σῖγα. ΔΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ,
ἢν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι.

ΚΗΡ. οἱ πρέσβεις οἱ παρὰ βασιλέως.
ΔΙ. ποίου βασιλέως; ἄχθομαι 'γὼ πρέσβεσι
καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν.
ΚΗΡ. σίγα. ΔΙ. βαβαιάξ, ὦκβάτανα, τοῦ σχήματος.
ΠΡ. ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν,
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος· ΔΙ. οἴμοι τῶν δραχμῶν.
ΠΡ. καὶ δῆτ' ἐτρυχόμεθα διὰ τῶν Καϋστρίων
πεδίων ὁδοιπλανοῦντες ἐσκηνημένοι,
ἐφ' ἁρμαμαξῶν μαλθακῶς κατακείμενοι,

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have justified themselves on the ground that Amphitheus had not, in answer to the Crier's challenge, shown himself to be a genuine Athenian citizen, qualified to address the Assembly.

58. κρεμάσαι τὰς ἀσπίδας] *To hang up our shields*, as no longer required for warlike purposes. Cf. infra 279.

61. οἱ πρέσβεις οἱ παρὰ βασιλέως] This is prose, and probably the actual formula by which envoys and the like were introduced into the Assembly: see infra 94. The ejaculation of Dicaeopolis when he hears of the embassy to the King, ποίου βασιλέως; is generally, and quite rightly, translated *Great King indeed!* But our interrogative *what* is frequently employed in the same sense as ποίου here. Thus in Tom Jones x. 2, where a Mr. Fitzpatrick is complaining of a lady whom he supposes to be his wife, *What wife* (ποίας δάμαρτος, Eur. Hel. 567), cries his friend, *do not I know Mrs. Fitzpatrick very well? and don't I see that this lady is none of her?* So in Tennyson's Holy Grail, where a monk speaks of the Holy Grail as "the phantom of a cup," *Nay, monk! what phantom?* answered Percivale, *The Cup, the Cup itself.*

64. ὦκβάτανα] The entrance of the envoys, clad in gorgeous Oriental apparel, elicits from Dicaeopolis the exclamation, *O Ecbatana!*, the name of the old capital of the Medes, a synonym at Athens of wealth and

AM. O help me, Celeus! help, Triptolemus!
DI. Ye wrong the Assembly, Prytanes, ye do wrong it,
Haling away a man who only wants
To give us Peace, and hanging up of shields.
CR. St! Take your seat. DI. By Apollo, no, not I,
Unless ye prytanize about the Peace.

CRIER. O yes! The Ambassadors from the Great King!
DI. What King! I'm sick to death of embassies,
And all their peacocks and their impositions.
CR. Keep silence! DI. Hey!!! Ecbatana, here's a show.
AMBASSADOR. Ye sent us, envoys to the Great King's Court,
Receiving each two drachmas daily, when
Euthymenes was Archon. DI. O me, the drachmas!
AMB. And weary work we found it, sauntering on,
Supinely stretched in our luxurious litters
With awnings o'er us, through Caÿstrian plains.

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voluptuous living. ἐξίασι γὰρ οἱ πρέσβεις κεκαλλωπισμένοι, says the Scholiast, ὡς ἀπὸ Ἐκβατάνων.

65. ἐπέμψαθ' ἡμᾶς] The envoys now deliver to the Assembly a report of their proceedings. They were appointed, they say, in the archonship of Euthymenes (437–6 B.C.) at a salary of, for each envoy, two drachmas a day; apparently about the usual salary for an envoy (Boeckh ii. 16) and four times the pay of a dicast. Pleased with their salaries, they took about eleven years to accomplish the journey there and back, which they might easily have done in as many months.

68. διὰ τῶν Καϋστρίων πεδίων] This would be the route by which Themistocles went up from Ephesus to the Great King's Court; and it was probably the ordinary route for Hellenic travellers to the same destination. The hardships which they take credit for enduring are really of course unwonted luxuries.

70. ἐφ' ἁρμαμαξῶν] The ἁρμάμαξα was a sumptuous equipage, a sort of curtained and cushioned litter, in which occasionally great nobles, but more generally the wealthy and luxurious ladies of Asia, were accustomed to travel in state. The noble Coan lady, arrayed in all the pomp and splendour of Persia, whom Pausanias saved from the carnage of Plataea, is described by Hdt. (ix. 76) as lighting down from her ἁρμάμαξα for

ἀπολλύμενοι. ΔΙ. σφόδρα γὰρ ἐσωζόμην ἐγὼ
παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος;
ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων
ἄκρατον οἶνον ἡδύν. ΔΙ. ὦ Κραναὰ πόλις,
ἆρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;
ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους
τοὺς πλεῖστα δυναμένους καταφαγεῖν καὶ πιεῖν.
ΔΙ. ἡμεῖς δὲ λαικαστάς τε καὶ καταπύγονας.
ΠΡ. ἔτει τετάρτῳ δ' ἐς τὰ βασίλει' ἤλθομεν·

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the purpose of claiming his protection. And it was in an ἁρμάμαξα that Themistocles, passing himself off as a fashionable Ionian lady, travelled safely through Asia Minor on his way to the Great King's Court.—Plutarch, Them. 26. So when the Cilician queen drove with Cyrus to see the army of the Expedition, he went in his ἅρμα, and she in her ἁρμάμαξα.—Xen. Anab. i. 2. And according to one account of the Emperor Gratian's death, Andragathius, an officer of his opponent Maximus, concealed himself in an Imperial ἁρμάμαξα, and was drawn by mules to the place where the Emperor was residing. Gratian, supposing that the litter contained his wife, ran down eagerly to greet her, and was at once dispatched by Andragathius.—Socrates, H. E. v. 11. 8; Sozomen, H. E. vii. 13. 8. To an Athenian the word would convey the idea of the softest and most effeminate luxury.

72. ἔπαλξιν] *The rampart, the battlements.* προμαχῶνα τῶν τειχῶν.—Scholiast, Hesychius. ἐπάλξεις· αἱ ἐξοχαὶ ἐπάνω τῶν τειχῶν.—MS. gloss, quoted by Alberti on Hesychius. Bergler refers to the statement of Thucydides (ii. 13) that at the commencement of the war Athens had 13,000 hoplites for active service, besides 16,000 (older and younger men and μέτοικοι) on garrison duty, οἱ ἐν τοῖς φρουρίοις, καὶ οἱ παρ' ἔπαλξιν. Of these 16,000 we must suppose Dicaeopolis to have been one; too old, no doubt, for active service. It was his privilege, as the Scholiast says, to sleep ἐν τῷ τείχει ἐπὶ φρυγάνων καὶ καλάμης καὶ συρφετῶν. τὸ οὖν ἐσωζόμην ἐν εἰρωνείᾳ λέγει. Hesychius explains φορυτὸς to mean φρύγανα, ἄχυρα, καὶ ἀπὸ γῆς αἰρόμενος ὑπὸ ἀνέμου χόρτος φρυγανώδης, συρφετός, βόρβορος, ἀκαθαρσία.

73. πρὸς βίαν ἐπίνομεν] The commentators, generally, consider that these words are intended to represent a disagreeable experience, as in the lines, to which Bergler refers, cited by Athenaeus (x. 31) from a satyrical drama of Sophocles,

τὸ πρὸς βίαν πίνειν . . .
ἴσον κακὸν πέφυκε τῷ διψῆν βίᾳ.

'Twas a bad time. Di. Aye, the good time was mine,
Stretched in the litter on the ramparts here!
Amb. And oft they fêted us, and we perforce
Out of their gold and crystal cups must drink
The pure sweet wine. Di. O Cranaan city, mark you
The insolent airs of these ambassadors?
Amb. For only those are *there* accounted MEN
Who drink the hardest, and who eat the most.
Di. As *here* the most debauched and dissolute.
Amb. In the fourth year we reached the Great King's Court.

But in truth the word *ἐπίνομεν* is introduced *παρὰ προσδοκίαν*. The audience, who from the phrase *πρὸς βίαν* were led to expect some hardship inflicted on the ambassador, find the whole meaning of the sentence changed by the introduction of the word *ἐπίνομεν*: *We were kept to hard* (not "labour" but) *drinking*. Revellers were said *πίνειν πρὸς βίαν*, when anybody who passed the wine without drinking had to pay a penalty, *ἐπιτίμιον*, as, for example, to give the next wine party himself, cf. Alciphron iii. 32. The familiar lines of Alcaeus

> *Νῦν χρὴ μεθύσθην, καί τινα πρὸς βίαν*
> *πίνειν, ἐπειδὴ κάτθανε Μύρσιλος*
> (Athenaeus x. 35)

have probably no bearing on this custom; since the MSS. have *πονεῖν*, and no doubt the true reading is Νῦν *χρὴ μεθύσθην καὶ χθόνα πρὸς βίαν παίειν*, *Now is the time to drink and to dance*: which Horace imitated in the 37th ode of his first book—

> Nunc est bibendum; nunc pede libero
> Pulsanda tellus.

See Schweighaeuser's note on the passage of Athenaeus. To the Athenian ambassador *τὸ πρὸς βίαν πίνειν* would be hardly less welcome than to travel in the luxurious *ἁρμάμαξα*.

75. ὦ Κραναὰ *πόλις*] He calls the Acropolis by this special title, which carried with it a reminiscence of the old heroic times (see the Commentary on Birds 123), for the purpose of contrasting with the unheroic pomp and luxury of these effeminate ambassadors—

> this fortress of ancient and high renown,
> This shrine where never a foot profane hath trod,
> This lofty-rocked, inaccessible Cranaan town
> The holy temple of God (Lys. 480-3).

ἀλλ' εἰς ἀπόπατον ᾤχετο, στρατιὰν λαβών,
κἄχεζεν ὀκτὼ μῆνας ἐπὶ χρυσῶν ὀρῶν.
ΔΙ. *πόσου δὲ τὸν πρωκτὸν χρόνου ξυνήγαγεν;*
ΠΡ. *τῇ πανσελήνῳ· κᾆτ' ἀπῆλθεν οἴκαδε.*
εἶτ' ἐξένιζε· παρετίθει δ' ἡμῖν ὅλους
ἐκ κριβάνου βοῦς. ΔΙ. *καὶ τίς εἶδε πώποτε*
βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.
ΠΡ. *καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου*
παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φέναξ.
ΔΙ. *ταῦτ' ἄρ' ἐφενάκιζες σύ, δύο δραχμὰς φέρων.*
ΠΡ. *καὶ νῦν ἄγοντες ἥκομεν Ψευδαρτάβαν,*

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82. *ἐπὶ χρυσῶν ὀρῶν*] The fable of the "Golden Hills" was widely spread, but their locality was, unfortunately, altogether uncertain. Some placed them in Scythia, others in Persia. Bergler refers to the Stichus of Plautus i. 1. 24 "Persarum montes, qui esse Aurei perhibentur." Thither, when the envoys had reached the royal palace after their wearisome (that is, their most luxurious) journey, they found that the Great King had gone with his army, not, as the Scholiast observes, *ἐπὶ πόλεμον*, but *εἰς ἀπόπατον*, to the latrines "ventris exonerandi causa." The Scholiast suggests a play on the double signification of *ὄρος*, *ὄρος γὰρ ἡ ἀμίς*; and doubtless there is such a play, if *ὄρος* ever possessed that signification. It should be remembered, in this connexion, that the Persian Court was continually moving about. It spent the three months of spring at Susa (Shushan); the two hottest months of summer in Ecbatana; and the remaining seven months of the year at Babylon, Xen. Cyropaedia viii. 6. 22; though Athenaeus xii. 8 says that part of those seven months was spent at Persepolis.

86. *ἐκ κριβάνου βοῦς*] The *κρίβανος* was a covered pot, in which barley-loaves were baked (*ἄρτος κριβανίτης* or *κριβανωτὸς*, infra 1123, Plutus 765); the pot containing the loaves being set in the midst of the fire. An ox would of course be very far too large to go into this earthen pot; it could be baked whole only at an open fire or in a *κάμινος*, a *furnace*; and there indeed the Persians did, on festive occasions, bake oxen whole. Bergler refers to Hdt. (i. 133) who says that on their birthdays wealthy Persians *βοῦν καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέαται, ὅλους ὀπτοὺς ἐν καμίνοισιν*, and to Antiphanes (Ath. iv. 6, p. 130 E) where a Persian, scorning the scanty meals of the *Ἕλληνες μικροτράπεζοι*, says—

> *παρὰ δ' ἡμετέροις προγόνοισιν ὅλους*
> *βοῦς ὤπτων, σῦς, ἐλάφους, ἄρνας·*
> *τὸ τελευταῖον δ' ὁ μάγειρος ὅλον*

But he, with all his troops, had gone to sit
An eight-months' session on the Golden Hills!
DI. Pray, at what time did he conclude his session?
AMB. At the full moon; and so came home again.
Then he too fêted us, and set before us
Whole pot-baked oxen— DI. And who ever heard
Of pot-baked oxen? Out upon your lies!
AMB. And an enormous bird, three times the size
Of our Cleonymus: its name was—Gull.
DI. That's why you gulled us out of all those drachmas!
AMB. And now we bring you Pseudo-Artabas

τέρας ὀπτήσας μεγάλῳ βασιλεῖ
θερμὴν παρέθηκε κάμηλον.

No doubt both Aristophanes and Antiphanes had in view the statement of Herodotus.

88. Κλεωνύμου] Cleonymus was at this time the butt of the Athenian wits for his enormous bulk and his enormous appetite; by and by, after the battle of Delium, he will become better known as a *ῥίψασπις*, an *ἀσπιδαποβλής*. He is called a perjurer in Clouds 400; and here his connexion with the *φέναξ*-bird is intended to insinuate that he is a quack and a humbug. *φέναξ* is a play on the fabulous bird, well known to the Greeks as to ourselves under the name of the Phoenix. It is usually translated *Gull*, for the purpose of preserving the joke in the next line.

91. *Ψευδαρτάβαν*] In both the name and the office there is possibly a reminiscence of Herodotus. For the last three syllables of the name refer, as the Scholiast observes, to the *ἀρτάβη* described by the historian as a Persian measure; *ἡ δὲ ἀρτάβη, μέτρον ἐὸν Περσικὸν, χωρέει μεδίμνου Ἀττικῆς πλεῖον χοίνιξι τρισὶ Ἀττικῇσι*, i. 192, so that *Ψευδαρτάβας* means "a fellow who will give you false measures," "a cheat." And Herodotus also mentions the great Persian officials entitled "the King's eyes" (i. 114, v. 24), though indeed they are mentioned by ancient writers, both before and after his time. See an admirable note by Thomas Stanley on Aesch. Persae 960 in which he shows that they were Satraps in high trust, and not one only, as Dio Chrysostom thought, or two only, as the Scholiast on Aeschylus supposed, but a great number, as Xenophon expressly states. And this is in entire accord with our excellent Aristophanic scholia here: *οὕτως ἐκάλουν τοὺς σατράπας, δι' ὧν πάντα ὁ βασιλεὺς ἐπισκοπεῖ.* In Zechariah iv. 10 seven lighted lamps are typical of "the eyes of the Lord which run to and fro through the whole earth," a metaphor transferred by Milton with singular infelicity to the archangels of

τὸν βασιλέως ὀφθαλμόν. ΔΙ. ἐκκόψειέ γε
κόραξ πατάξας τόν γε σὸν τοῦ πρέσβεως.
ΚΗΡ. ὁ βασιλέως ὀφθαλμός. ΔΙ. ὦναξ Ἡράκλεις·
πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις;
ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;
ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμὸν κάτω;
ΠΡ. ἄγε δὴ σύ, βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον
λέξοντ' Ἀθηναίοισιν, ὦ Ψευδαρτάβα.
ΨΕ. ἰαρταμὰν ἔξαρξ' ἀναπισσόναι σάτρα.
ΠΡ. ξυνήκαθ' ὃ λέγει; ΔΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ.
ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.
λέγε δὴ σὺ μεῖζον καὶ σαφῶς τὸ χρυσίον.
ΨΕ. οὐ λῆψι χρῦσο, χαυνόπρωκτ' Ἰαοναῦ.

God "who are His eyes, That run through all the heavens, or down to the earth Bear his swift errands"; as if the All-seeing God, like the King of Persia, required messengers to bring him intelligence of what took place beyond the limits of His own sight.

94. ὁ βασιλέως ὀφθαλμός] Where, in the actual Assembly, the Persian noble would have been standing while the envoys were delivering their report, I cannot tell; but it is plain that, in the Comedy, he now makes his appearance for the first time; and the Crier introduces him to the Assembly just as he had previously introduced the Ambassadors; supra 61. His mask, to indicate his rank and title, represents one enormous eye; ἔξεισι τερατώδης τις, says the Scholiast, γελοίως ἐσκευασμένος, καὶ ὀφθαλμὸν ἔχων ἕνα ἐπὶ παντὸς τοῦ προσώπου. He enters, attended by two eunuchs, in a slow and stately manner, befitting his rank and dignity (ἀξιωματικῶς, as the Scholiast says), and turning his head from side to side, like a ship, Dicaeopolis thinks, cautiously finding its way to the dock. ναύφρακτον βλέπειν is a phrase of the same class as ὀρίγανον βλέπειν and the like.

96. ἢ περὶ κ.τ.λ.] The MSS. have ἢ περὶ, which Bothe proposed to change into ἦ περὶ, and this is done by Ribbeck and Blaydes; "non enim videre licet," says the latter, "quomodo quis interrogare possit ναύφρακτον βλέπεις." I have made the same change for an entirely different reason. The "spying the dock" is not the alternative, but the corollary to "the warship glance." "By the Gods," says Dicaeopolis, "do you give us a warship glance? Can it be that rounding the point, you spy the dock to which you are bound?"

The Great King's Eye. DI. O how I wish some raven
Would come and strike out yours, the Ambassador's.
CRIER. O yes! the Great King's Eye! DI. O Heracles!
By Heaven, my man, you wear a war-ship look!
What! Do you round the point, and spy the docks?
Is that an oar-pad underneath your eye?
AMB. Now tell the Athenians, Pseudo-Artabas,
What the Great King commissioned you to say.
PSEUDO-ARTABAS. Ijisti boutti furbiss upde rotti.
AMB. Do you understand? DI. By Apollo, no not I.
AMB. He says the King is going to send you gold.
(*To Pseudo.*) Be more distinct and clear about the gold.
PSEUD. No getti goldi, nincompoop Iawny.

Apparently it was "the practice of the ancients to paint an eye on each side of the bow of their ships, a practice which still prevails in the coasting craft in the Mediterranean."—Smith of Jordanhill's "Voyage and Shipwreck of St. Paul," chap. iii. He is commenting on St. Luke's phrase (Acts xxvii. 15) *τοῦ πλοίου μὴ δυναμένου ἀντοφθαλμεῖν τῷ ἀνέμῳ.* Pollux (i. 86) identifies the *ὀφθαλμὸς τῆς νεὼς* with the *πτυχὶς*, the round plate on which the ship's name was written.

97. *ἄσκωμα*] A leathern padding fastened round the oar so as to make it completely fill the oarhole, and prevent any inrush of water. *ἀσκώματα καλοῦνται καὶ τὰ δέρματα τὰ ἐπιρραπτόμενα ταῖς κώπαις ἐν ταῖς τριήρεσι, διὰ τὸ μὴ εἰσφέρειν* (Blaydes suggests *εἰσφρεῖν* or *εἰσρεῖν*) *τὸ θαλάσσιον ὕδωρ.*—Etym. Magn. s. v. *ἀσκώματα.* Cf. Frogs 364. The eye in the mask (see the note on 94 supra) was cased in leather, which seems to Dicaeopolis to furnish an additional point of resemblance to a ship.

100. *ἰαρταμὰν κ.τ.λ.*] There seems to be always some meaning in the jargon which Aristophanes occasionally puts in the mouth of some of his characters, the Persian envoy here, the Triballian in the Birds, and the Scythian archer in the Thesmophoriazusae. And the present jumble is generally supposed to mean *I have just begun to repair what is rotten* in the navy or in the state; though some, with perhaps equal reason, find a reference to Artaxerxes and the Satrapies.

104. *οὐ λῆψι χρῦσο*] Mitchell refers to a passage in Aeschines against Ctesiphon 239 (pp. 87, 88), where the Great King is said to have written to the Athenians a letter couched in very similar terms

ΔΙ. *οἴμοι κακοδαίμων, ὡς σαφῶς.* ΠΡ. *τί δαὶ λέγει;*
ΔΙ. *ὅ τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει,*
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.
ΠΡ. *οὔκ, ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.*
ΔΙ. *ποίας ἀχάνας; σὺ μὲν ἀλαζὼν εἶ μέγας.*
ἀλλ' ἄπιθ'· ἐγὼ δὲ βασανιῶ τοῦτον μόνος.
ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς, πρὸς τουτονὶ,
ἵνα μή σε βάψω βάμμα Σαρδιανικόν·
βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;
(*ἀνανεύει.*)

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to those employed by his representative here. "Before Alexander crossed into Asia," says the orator, "the Great King sent to the Demus a very rude and insolent letter, *μάλα ὑβριστικὴν καὶ βάρβαρον ἐπιστολὴν*, which wound up with the words *ἐγὼ ὑμῖν χρυσίον οὐ δώσω· μή με αἰτεῖτε· οὐ γὰρ λήψεσθε.*"

108. *ἀχάνας*] An *ἀχάνη* is generally considered to have been a Persian measure, equivalent to 45 Attic medimni; but it seems rather to have been, if not originally a Greek word, at all events a Persian word naturalized amongst the Greeks, signifying a *provision-basket* capable of containing that amount of provisions. That it was of considerable size is plain from Plutarch's story that Aratus, when starting on his expedition against Sicyon, took his scaling ladders to pieces, packed them *εἰς ἀχάνας*, and sent them on in waggons. Plutarch's Aratus, chap. vi. *ἀχάναι· σκεῦος εἰς ἐπισιτισμὸν χρήσιμον· παρὰ τὸ χαίνειν.*—Etymol. Magn. *ὅταν μὲν ἐν Ἀχαρνεῦσιν εἴπῃ Ἀριστοφάνης ἀχάνας χρυσίου, τὸ ἀγγεῖον ἴσως Περσικόν· ἔνιοι δὲ τὴν θεωρικὴν κίστην οὕτω κεκλῆσθαι νομίζουσιν· ἐν δὲ Ἀριστοτέλους Ὀρχομενίων πολιτείᾳ μέτρον ἐστὶν Ὀρχομενίων τεττάρακοντα πέντε μεδίμνους χωροῦν Ἀττικούς· οἱ δὲ κιστίδας* (vulgo *κοιτίδας*) *τὰς Πυθῶδε ἰόντων.*—Pollux x. 164, 165. *ἀχάνας· τινὲς μὲν Περσικὰ μέτρα· Φανόδημος δὲ κίστας εἰς ἃς κατετίθεντο τοὺς ἐπισιτισμοὺς οἱ ἐπὶ θεωρίας ἰόντες, οἱ εἰς θεοὺς στελλόμενοι.*—Hesychius. *Περσικὰ μέτρα αἱ ἀχάναι, ἃς καὶ κίστας εἶπόν τινες· εἰς ἃς ἀπετίθεντο ἐπισιτισμοὺς οἱ ἐπὶ θεωρίαν στελλόμενοι. λέγονται δὲ καὶ ἀχανίδες παρὰ τῷ Κωμικῷ ἐν Ἀχαρνεῦσιν.*—Eustathius (at Od. ii. 291 and xix. 28). *ἀχάνη μέτρον ἐστὶ Περσικόν. ἐχώρει δὲ μεδίμνους Ἀττικοὺς μέ ὡς μαρτυρεῖ Ἀριστοτέλης· ἄλλοι δέ φασιν ὅτι κιστίς ἐστιν, εἰς ἣν κατετίθεντο τοὺς ἐπισιτισμοὺς οἱ ἐπὶ τὰς θεωρίας στελλόμενοι*—Scholiast, Suidas.

111. *πρὸς τουτονὶ*] *In the presence of*, or *having regard to, this fist*, or *this stick*, or *this scourge*; the fist, stick, or scourge being personified for this occasion. This, I think, is the real meaning of the words, which may be compared

DI. Wow, but that's clear enough! AMB. What does he say?
DI. He says the Ionians must be nincompoops
If they're expecting any gold from Persia.
AMB. No, no: he spoke of golden income-coupons.
DI. What income-coupons? You're a great big liar!
You, get away; I'll test the man myself.
(*To Pseudo.*) Now look at this (*showing his fist*): and answer Yes, or No!
Or else I'll dye you with a Sardian dye.
Does the Great King intend to send us gold?

(*Pseudo-Artabas nods dissent.*)

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with the ἐναντίον αὐτῆς ταύτης of Plato's Phaedrus 12 (p. 236 E). There Phaedrus is pressing Socrates to make a speech; and using an argument which he knows will prove irresistible, he says *I swear to you—by which, let me see, by which of the Gods? shall I say, by this plane-tree?—I swear to you in the face of this plane-tree,* ἐναντίον αὐτῆς ταύτης, *that if you will not make your speech, never never again will I report to you the speech of anybody else.* Here the Scholiast and most of the early Commentators take πρὸς τουτονὶ to be equivalent to τουτῳὶ, so that ἐμοὶ πρὸς τουτονὶ is equivalent to ἐμοὶ τουτῳὶ, *to me here*, cf. infra 313, 911, and Plutus 868; but though the Greeks might say either φράσον ἐμοὶ, or else φράσον πρὸς ἐμὲ, such a combination of the two constructions is to my mind quite inconceivable. Elmsley rightly pointed out that πρὸς in this place is equivalent to *coram*, but it is impossible to accept his explanation of τουτονὶ, which he says "vel de legato accipiendum est, vel de altero eunucho qui Pseudartabam comitabatur." For the envoy had, in the preceding line, been ordered off; and the eunuchs were too inconspicuous for one of them to be singled out in this way. Frere was, I think, the first to perceive that the words involve a threat, translating them "in presence of this fist of mine." Some subsequent Commentators have followed him, whilst others have translated *coram hoc baculo* or *coram hac scutica*.

112. βάμμα Σαρδιανικόν] *The red dye of Sardis:* here, of course, referring to the colour of blood. The same words are used in Peace 1174 of a soldier's bright red cloke, φοινικίδ' ὀξεῖαν πάνυ: where see the Commentary. *βάμμα Σαρδιανικόν. τὸ φοινικοῦν· διάφορα γὰρ ἦν τὰ ἐν Σάρδεσι βάμματα.*—Hesychius. There is no allusion here, as some have supposed, to the Island of Sardinia.

After 113 and 114. ἀνανεύει and ἐπινεύει] These are two stage-directions, παρεπιγραφαὶ, ἀνανεύει signifying a nod of dissent, ἐπινεύει a nod of assent. So Lucian (Necyom. 4) says that the philosophers made him believe first one

ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;
(ἐπινεύει.)
Ἑλληνικόν γ' ἐπένευσαν ἄνδρες οὑτοιί,
κοὐκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.
καὶ τοῖν μὲν εὐνούχοιν τὸν ἕτερον τουτονὶ
ἐγᾦδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
ὦ θερμόβουλον πρωκτὸν ἐξυρημένε,
τοιόνδε γ', ὦ πίθηκε, τὸν πώγων' ἔχων
εὐνοῦχος ἡμῖν ἦλθες ἐσκευασμένος;
ὁδὶ δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων.

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thing and then its exact opposite, so that he became like a dreamer, *ἄρτι μὲν ἐπινεύων, ἄρτι δὲ ἀνανεύων ἔμπαλιν.* So in his treatise Adversus Indoctum 5 he says, *εἰ δοκεῖ, ἀπόκριναι· μᾶλλον δέ, ἐπεὶ τοῦτό σοι ἀδύνατον, ἐπίνευσον γοῦν ἢ ἀνάνευσον πρὸς τὰ ἐρωτώμενα.* And then as he puts his questions he observes *εὖ γε· ἀνένευσας*: and again *ἀνένευσας καὶ τοῦτο*: and then *ἐπινεύεις καὶ τοῦτο·* and so on. Cf. Id. Saturnalia i. 3. 4. Plautus uses *abnuo* and *annuo* in precisely the same manner at the commencement of his Prologue to the Truculentus.

In this large town one tiny plot of ground
Would Plautus beg, that he thereon may found
Athens (himself; asking no builder's skill).
Well, will you give it him or not? They will.
They nod assent [*annuunt*]: that's his without delay.
Will you give something of your own? Not they.
They nod dissent [*abnuunt*].

114. *ἄλλως*] *With idle words.* *ἠλιθίως καὶ ματαίως.*—Scholiast.

117. *τοῖν εὐνούχοιν*] The two eunuchs who are in attendance upon Pseudo-Artabas imitate his movements, and join in his nods of assent and dissent, so attracting the attention of Dicaeopolis to themselves. The *ἄνδρες οὑτοιὶ* of line 115 include the three, but now for the moment he leaves Pseudo-Artabas alone, and concentrates his scrutiny on the two attendants. As he gazes upon them, it gradually dawns upon him that he has seen these countenances before. One of them he feels sure is "Cleisthenes the son of Sibyrtius," the smooth-faced Athenian satirized for his gross effeminacy in almost every one of these Comedies from the Acharnians to the Frogs inclusively; and introduced, as a *dramatis persona*, on the stage in the Thesmophoriazusae. And almost always when he is mentioned allusion is made to his hairless womanish face; so that he would be well fitted to represent an

Then are our envoys here bamboozling us?

(*He nods assent.*)

These fellows nod in pure Hellenic style;
I do believe they come from hereabouts.
Aye, to be sure; why, one of these two eunuchs
Is Cleisthenes, Sibyrtius's son!
O thou young shaver of the hot-souled rump,
With such a beard, thou monkey, dost thou come
Tricked out amongst us in a eunuch's guise?
And who's this other chap? Not Straton, surely?

Oriental eunuch. Sibyrtius may have been really his father's name, or it may be a satire. Elmsley, bearing in mind that there existed about this time at Athens a παλαίστρα Σιβυρτίου (Plutarch Alcib. 3), thinks that this soft effeminate milksop may be called, for the sake of contrast, the son of a sturdy, robust athlete. And this would be quite in the poet's manner.

119. ὦ θερμόβουλον κ.τ.λ.] Cleisthenes being thus opportunely discovered, Dicaeopolis hurls against him two lines which he parodies, the first from Euripides, the second from Archilochus. The Scholiast says that the words ὦ θερμόβουλον σπλάγχνον are to be found in the Medea of Euripides. This is a mistake, but Elmsley thinks that they may come from the "Peliades," another Euripidean Play, in which also Medea makes her appearance. It seems to me that σπλάγχνον is probably inaccurate, and that in the Tragedy Medea may have been addressed as ὦ θερμόβουλον πρᾶγος ἐξευρημένη, a quaint phrase which might readily have become a current jest, so that the Aristophanic parody would at once be understood and appreciated by the audience. The parodied line of Archilochus was τοιάνδε δ', ὦ πίθηκε, τὴν πυγὴν ἔχων. Here, again, the substituted πώγων' is a joke against Cleisthenes, who had no πώγων at all.

122. οὐ δήπου Στράτων] *Surely not Straton.* Of Straton we know nothing except that he and Cleisthenes were kindred spirits, and are in Knights 1374, as here, bracketed together as beardless effeminates. The Scholiast here says of him καὶ οὗτος κωμῳδεῖται ὡς λωβώμενος τὸ γένειον καὶ λειαίνων τὸ σῶμα, ὡς Κλεισθένης· ὥς φησιν αὐτὸς Ἀριστοφάνης ἐν ταῖς Ὁλκάσι "παῖδες ἀγένειοι, Στράτων." Some would complete the quotation from the Holcades by adding (as the commencement of a new line) καὶ Κλεισθένης, or by reading in the same line Κλεισθένης τε καὶ Στράτων, and either conjecture may be correct. Mueller gravely argues that Dicaeopolis must have been mistaken, since "si Eunuchi pro Atheniensibus habendi essent, stultitia eorum, qua legatos aperte

ΚΗΡ. σίγα, κάθιζε.
τὸν βασιλέως ὀφθαλμὸν ἡ βουλὴ καλεῖ
εἰς τὸ πρυτανεῖον. ΔΙ. ταῦτα δῆτ' οὐκ ἀγχόνη;
κἄπειτ' ἐγὼ δῆτ' ἐνθαδὶ στρατεύομαι,
τοὺς δὲ ξενίζειν οὐδέποτ' ἴσχει γ' ἡ θύρα.
ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
ἀλλ' Ἀμφίθεός μοι ποῦ 'στιν; ΑΜ. οὑτοσὶ πάρα.
ΔΙ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμὰς
σπονδὰς ποίησαι πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι·
ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.

ΚΗΡ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους. ΘΕΩ. ὁδί.

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produnt, miranda esset." "Nos Eunuchum revera Persam fuisse existimamus," he adds. This is hardly the way to treat the humour of a Comic Poet.

125. Πρυτανεῖον] The Prytanéum, the Stadthaus or Town Hall, of Athens stood a little distance to the north (the NNE.) of the Acropolis. There the city was "At Home" and received her guests. Every day a banquet was set out in the Great Hall, at which the State herself, as it were, entertained her principal officials, ambassadors and others whom she delighted to honour. This is the famous σίτησις ἐν Πρυτανείῳ, so frequently mentioned in these Comedies, and which has been so fully discussed in the Commentary on other plays (Peace 1084, Frogs 764, &c.) that it is needless to enter into any detailed account of it here. Here the invitation, though specially addressed to the Great King's Eye, seems from the comment of Dicaeopolis to have included the Athenian ambassadors. And that this was the invariable rule is plain from Demosthenes, De F. L. 35 (p. 350) to which Mitchell refers. There the orator, speaking of the return of the Second Embassy to Philip, says ἡ βουλὴ οὔτ' ἐπῄνεσε τούτους οὔτ' εἰς τὸ Πρυτανεῖον ἠξίωσε καλέσαι. καίτοι τοῦτ', ἀφ' οὗ γέγονεν ἡ πόλις, οὐδεὶς πώποτε φήσει παθεῖν οὐδένας πρέσβεις, ἀλλ' οὗτοι πεπόνθασιν. Here, as there, the invitation is given, it will be observed, in the name of the βουλή.

126. στρατεύομαι] This is the reading of all the MSS. except the Ravenna, and of all editors before Brunck. The Ravenna reads στραγεύγομαι, and Brunck introduced, from Clouds 131, στραγγεύομαι, a reading which is followed by all subsequent editors. Yet στρατεύομαι seems required by the sense. Dicaeopolis is contrasting the merry-

CRIER. St! Take your seat! O yes!
The Council ask the Great King's Eye to dinner
At the Town Hall. DI. Now is not that a throttler?
Here must I drudge at soldiering; while these rogues,
The Town-Hall door is never closed to *them*.
Now then, I'll do a great and startling deed.
Amphitheus! Where's Amphitheus? AM. Here am I.
DI. Here be eight drachmas; take them; and with all
The Lacedaemonians make a private peace
For me, my wife and children: none besides.
(*To the Prytanes and citizens.*) Stick to your embassies and befoolings, you.

CRIER. O yes! Theorus from Sitalces! THEORUS. Here!

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making of the envoys with his own hard lot in time of war; just as infra 1143–9 his own merrymaking in time of peace is contrasted with the hard lot of Lamachus in time of war. *He* has to be lying *παρὰ τὴν ἔπαλξιν ἐν φορυτῷ*; *they* are feasting in the Town Hall: its door is never closed to *them*. The contrast is entirely lost by the substitution of *στραγγεύομαι*; nor is there any real analogy between this passage and the line in the Clouds.

130. *ὀκτὼ δραχμάς*] An envoy's salary for four days. See supra 66. We have heard, supra 52, that Amphitheus was the divinely appointed agent *σπονδὰς ποιεῖσθαι πρὸς Λακεδαιμονίους μόνῳ*, but was unable to accomplish his task because he could not obtain any journey money from the Prytanes. That, of course, was for a *public* Peace, but now Dicaeopolis gives him the money out of his private purse to enable him to make his *private* Peace. He gives him his commission in the very words used supra 52, though giving to *μόνῳ* an altogether different application.

133. *κεχήνετε*] Ἐξαπατᾶσθε, ἐνεοί ἐστε.—Scholiast, Suidas, s.v. During this little colloquy with Amphitheus, the envoys returning from the Persian Court, with Pseudo-Artabas and his eunuchs, leave the stage; and now another embassy is ushered in. This time it is an envoy returning from Sitalces, the King of the Odrysians, the details of whose widely-extended power, and of the expedition which he undertook in pursuance of his treaty with Athens, will be found in the Second Book of Thucydides. Probably in the early stages of the war frequent embassies passed between the two states. One such is mentioned in Thuc. ii. 67. Theorus, described two lines below as an *ἀλαζών*, is doubtless the same man who is called a perjurer in the Clouds and a parasite of Cleon in the Wasps.

ΔΙ. *ἕτερος ἀλαζὼν οὗτος εἰσκηρύττεται.*
ΘΕΩ. *χρόνον μὲν οὐκ ἂν ἦμεν ἐν Θρᾴκῃ πολὺν,*
ΔΙ. *μὰ Δί' οὐκ ἄν, εἰ μισθόν γε μὴ 'φερες πολύν.*
ΘΕΩ. *εἰ μὴ κατένιψε χιόνι τὴν Θρᾴκην ὅλην,*
καὶ τοὺς ποταμοὺς ἔπηξ' ὑπ' αὐτὸν τὸν χρόνον
ὅτ' ἐνθαδὶ Θέογνις ἠγωνίζετο.
τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·
καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
ὑμῶν τ' ἐραστὴς ἦν ἀληθής, ὥστε καὶ
ἐν τοῖσι τοίχοις ἔγραφ', Ἀθηναῖοι καλοί.
ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα,
ἤρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,
καὶ τὸν πατέρ' ἠντιβόλει βοηθεῖν τῇ πάτρᾳ·

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136. *οὐκ ἂν ἦμεν*] Where Theorus is apologizing for the protracted stay of himself *and his suite* in Thrace, he naturally employs the plural number; but when he goes on to describe his personal drinking-bout with Sitalces *at which his suite would not be present*, he as naturally employs the singular. I should not have thought it necessary to point out the reason for the change from plural to singular, had not some critics, failing to see it, taken upon themselves to alter the text. Thus Meineke (in his V. A.) "Non sine offensione est quod Theorus de se uno numero plurali utitur, cum in sequentibus et ipse Theorus et Dicaeopolis singulari utatur. . . . Credo scripsisse Aristophanem [*οὐκ ἂν*] *ἦ μὰ Δί*."

140. *Θέογνις*] Theognis, who is supposed to have been, twenty-one years later, one of the Thirty Tyrants, is in these Comedies known only as the most frigid of all frigid poets; so that he acquired the nickname of *Χιών*, *Snow*. Theorus observes, as a curious coincidence, that while the Athenian Mission were suffering from the fall of snow in Thrace, the Athenians at home were themselves suffering from the performance of a tragedy by *Snow* (Theognis) in their own theatre. See supra 11; Thesm. 170, and the Commentary there.

141. *ἔπινον*] The Thracians were notorious for hard drinking; and doubtless ambassadors had brought home wondrous tales of the prowess of Sitalces and his Court in this respect, and of their own efforts not to be outdone. Hence the allusion to this long drinking-bout.

144. *'Αθηναῖοι καλοί*] As a lover "that abuses our young plants with carving" his mistress's name "upon their barks." So *Δῆμος καλὸς, κημὸς καλὸς* in Wasps 97–9; where see the Commentary.

DI. O here's another humbug introduced.
THE. We should not, sirs, have tarried long in Thrace—
DI. But for the salary you kept on drawing.
THE. But for the storms, which covered Thrace with snow
And froze the rivers. 'Twas about the season
At which Theognis was performing here.
I all that time was drinking with Sitalces;
A most prodigious Athens-lover he,
Yea such a true admirer, he would scribble
On every wall *My beautiful Athenians!*
His son, our newly-made Athenian, longed
To taste his Apaturian sausages,
And bade his father help his fatherland.

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145. *ὁ δ' υἱός*] Thucydides, who is perpetually explaining the historical allusions to be found in these Comedies, tells us (ii. 29) that in the first year of the War the Athenians entered into an alliance with Sitalces the Thracian king, and made his son Sadoc an Athenian citizen. And later on in the same book (ii. 67) we find them persuading Sadoc, *τὸν γεγενημένον Ἀθηναῖον*, to arrest certain Peloponnesian emissaries passing through Thrace on their way to the Great King's Court, lest by obtaining the assistance of Persia against Athens they might, so far as in them lay, be injuring his (Sadoc's) own city: *ὅπως μὴ, διαβάντες ὡς βασιλέα, τὴν ἐκείνου πόλιν τὸ μέρος βλάψωσιν.* There, as here, we find Sadoc using his influence in favour of Athens, there called *τὴν ἐκείνου πόλιν*, here called his *πάτραν*.

146. *Ἀπατουρίων*] *Ἑορτῆς ἐπισήμου δημοτελοῦς, ἀγομένης παρὰ τοῖς Ἀθηναίοις κατὰ τὸν Πυανεψιῶνα μῆνα ἐπὶ τρεῖς ἡμέρας. καλοῦσι δὲ τὴν μὲν πρώτην Δόρπειαν, ἐπειδὴ φράτορες ὀψίας συνελθόντες] εὐωχοῦντο· τὴν δὲ δευτέραν Ἀνάρρυσιν, ἀπὸ τοῦ ἀναρρύειν, τοῦ θύειν· ἔθυον δὲ Διὶ Φρατρίῳ καὶ Ἀθηνᾷ· τὴν δὲ τρίτην Κουρεῶτιν, ἀπὸ τοῦ τοὺς κούρους καὶ τὰς κόρας ἐγγράφειν εἰς τὰς φρατρίας. ἐν ᾗ ἐγράφη ἐν τῇ πολιτείᾳ ὁ υἱὸς Σιτάλκους.*—Scholiast. Probably the decree making the Thracian prince an Athenian citizen would dispense in his case with the necessity of a personal enrolment into his phratry, and would entitle him at once to a seat at the Apaturian banquet. The allusion to *ἀλλᾶντες* is merely comic, and perhaps indicates that the poet's mind was already busy with the *ἀλλαντοπώλης* as a fitting antagonist for the *βυρσοπώλης*. See Knights 143 and the note there. In Thesm. 558 (where see the note) Mnesilochus accuses the Athenian women of purloining meat from the Apaturian supper-table.

ὁ δ' ὤμοσε σπένδων βοηθήσειν, ἔχων
στρατιὰν τοσαύτην ὥστ' Ἀθηναίους ἐρεῖν,
ὅσον τὸ χρῆμα παρνόπων προσέρχεται.
ΔΙ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
ὧν εἶπας ἐνταυθοῖ σύ, πλὴν τῶν παρνόπων.
ΘΕΩ. καὶ νῦν ὅπερ μαχιμώτατον Θρᾳκῶν ἔθνος
ἔπεμψεν ὑμῖν. ΔΙ. τοῦτο μέντ' ἤδη σαφές.
ΚΗΡ. οἱ Θρᾷκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν.
ΔΙ. τουτὶ τί ἐστι τὸ κακόν; ΘΕΩ. Ὀδομάντων στρατός.
ΔΙ. ποίων Ὀδομάντων; εἰπέ μοι, τουτὶ τί ἦν;
τίς τῶν Ὀδομάντων τὸ πέος ἀποτεθρίακεν;
ΘΕΩ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῷ,
καταπελτάσονται τὴν Βοιωτίαν ὅλην.

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150. *παρνόπων*] Sitalces likens his army to locusts on two grounds: (1) their prodigious number, and (2) the havoc and destruction which they work. "A great people and a strong," says the Prophet Joel, "the land is as the garden of Eden before them, and behind them a desolate wilderness." The Prophet is describing an invasion of locusts, and in Pusey's "Minor Prophets" very many passages are collected to show the numbers in which they come and the devastation which they work. "These creatures do not come in legions," says Beauplan, "but in whole clouds, five or six leagues in length, and two or three in breadth. All the air is full and darkened when they fly." And "Everywhere, where their legions march," says Volney, "verdure disappears; trees and plants stripped of leaves, and reduced to their branches and stalks, substitute in the twinkling of an eye the dreary spectacle of winter for the rich scenes of spring." Sitalces therefore means that his levies will be as numerous and terrible to their foes as an army of locusts. Dicaeopolis fears that they will be equally voracious and terrible to their friends.

156. *Ὀδομάντων στρατός*] The Odomantians, a Thracian tribe mentioned by Hdt. (v. 16, vii. 112), Thucydides (ii. 101, v. 6), and other writers, dwelt on the Thracian side of the river Strymon, nearly equidistant from its source and its outfall. They were not, however, one of the tribes which followed Sitalces on his great expedition; indeed, they were alarmed lest it should prove to be directed against themselves. They were in fact an independent tribe, and to satirize them on the Athenian stage would give no offence to Sitalces. They enter, a little crowd of scarecrows, wearing the *σκύτινον αἰδοῖον* described in

And *he*, with deep libations, vowed to help us
With such an host that every one would say
Heavens! what a swarm of locusts comes this way!

DI. Hang me, if I believe a single word
Of all that speech, except about the locusts.

THE. And here he sends you the most warlike tribe
Of all in Thrace. DI. Come, here's proof positive.

CRIER. The Thracians whom Theorus brought, come forward!

DI. What the plague's this? THE. The Odomantian host.

DI. The Odomantians, pho! Hallo, look here.
Are Odomantians all equipped like this?

THE. Give them two drachmas each a day, and these
Will targeteer Boeotia all to bits.

Clouds 538, 539, "phallum glande nudata gerentes," as Mueller expresses it.

158. ἀποτεθρίακεν] Ἀποπεφύλλακεν. ἡ δὲ μεταφορὰ ἀπὸ τῶν συκοφύλλων.—Hesychius. The allusion is to the *glans nudata* mentioned in the preceding note. There is a similar allusion in the participle ἀπεψωλημένοις three lines below; for ψωλὸς, though generally, and perhaps conveniently translated *circumcised*, has never, in Aristophanes, any connexion with the rite of circumcision.

159. δύο δραχμάς] The Thracian peltasts, mentioned in Thuc. vii. 27, received a drachma a day, δραχμὴν τῆς ἡμέρας ἕκαστος ἐλάμβανεν, and even this entailed an intolerable burden on the Athenian treasury. Two drachmas was an extortionate pay: it was the salary of an Athenian ambassador, supra 66, and four times the pay of a dicast.

160. καταπελτάσονται] For the army which Sitalces was to send to assist the Athenians was composed of peltasts and cavalry; πέμψειν στρατιὰν Θρᾳκίαν Ἀθηναίοις ἱππέων τε καὶ πελταστῶν.—Thuc. ii. 29. *Peltasts* was the usual name given to Thracian infantry, from the little round πέλτη (*targe* or *target*) which they were accustomed to carry. The targe and dart were the distinctive weapons of the Thracian, as the bow and arrow of the Scythian. ἕτερος δ' αὖ Θρᾷξ, πέλτην σείων κἀκόντιον.—Lys. 563. Elmsley refers to Xen. Mem. iii. 9. 2 δῆλον μὲν γὰρ ὅτι Σκύθαι καὶ Θρᾷκες οὐκ ἂν τολμήσειαν ἀσπίδας καὶ δόρατα λαβόντες Λακεδαιμονίοις διαμάχεσθαι· φανερὸν δὲ ὅτι καὶ Λακεδαιμόνιοι οὔτ' ἂν Θρᾳξὶν ἐν πέλταις καὶ ἀκοντίοις, οὔτε Σκύθαις ἐν τόξοις, ἐθέλοιεν ἂν διαγωνίζεσθαι. It is to be observed that the Thracian auxiliaries in this play are intended to harry Boeotia; and that is precisely what the Thracian auxiliaries mentioned in the preceding

ΔΙ. *τοισδὶ δύο δραχμὰς τοῖς ἀπεψωλημένοις;*
ὑποστένοι μένταν ὁ θρανίτης λεώς,
ὁ σωσίπολις. οἴμοι τάλας, ἀπόλλυμαι,
ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
οὐ καταβαλεῖτε τὰ σκόροδ᾽; ΘΕΩ. *ὦ μόχθηρε σύ,*
οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις;
ΔΙ. *ταυτὶ περιείδεθ᾽ οἱ πρυτάνεις πάσχοντά με*
ἐν τῇ πατρίδι καὶ ταῦθ᾽ ὑπ᾽ ἀνδρῶν βαρβάρων;
ἀλλ᾽ ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
τοῖς Θρᾳξὶ περὶ μισθοῦ· λέγω δ᾽ ὑμῖν ὅτι
διοσημία ᾽στὶ καὶ ῥανὶς βέβληκέ με.
ΚΗΡ. *τοὺς Θρᾷκας ἀπιέναι, παρεῖναι δ᾽ εἰς ἕνην.*
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.

ΔΙ. *οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.*
ἀλλ᾽ ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὁδί.

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note attempted to do some dozen years later. The story of their raid into Boeotia, of their massacre of the people of Mycalessus, and their subsequent defeat by the Thebans is graphically told in the Seventh Book of Thucydides.

162. *ὁ θρανίτης λεώς*] The *θρανῖται* were the sailors who in an Athenian trireme sat on the highest benches and pulled the longest and heaviest oars. They were therefore the pick of the Athenian seamen; but all the rowers seem to have received the same pay, a drachma a day (see the Commentary on Knights 1367), half the amount demanded for these Odomantian scarecrows; and if the *θρανίτης* received anything further, it was only as a gratuity, *ἐπίδοσις*, from the trierarchs, and not as part of his regular pay; *τοῖς θρανίταις μόνοις ἐπιδόσεις ἐποιοῦντο οἱ τριηράρχαι, οὐχὶ δὲ πᾶσι τοῖς ἐρέταις.*—Scholiast on Thuc. vi. 31.

164. *τὰ σκόροδα*] For citizens attending an *ἐκκλησία* would bring with them garlic, onions, olives, bread, and the like, to stay their hunger if the proceedings were prolonged. See Eccl. 307.

166. *ἐσκοροδισμένοις*] The metaphor is from cock-fighting. Cocks were supposed to fight better, if primed with garlic (Knights 494); and these Odomantians, it is suggested, by munching Dicaeopolis's garlic would become more pugnacious than ever.

171. *διοσημία*] *A sign from Zeus, a portent.* Thunder, tempest, an earthquake, or other convulsion of nature would at once put a stop to an Assembly; see

DI. Two drachmas for THESE scarecrows! Oh, our tars,
Our noble tars, the safeguard of our state,
Well may they groan at this. O! Murder! O!
These Odomantian thieves have sacked my garlic.
Put down the garlic! drop it! THE. You rapscallion,
How dare you touch them, when they're garlic-primed.
DI. O will you let them, Prytanes, use me thus,
Barbarians too, in this my fatherland?
But stop! I warn you not to hold the Assembly
About the Thracians' pay. I tell you there's
A portent come; I felt a drop of rain!
CRIER. The Thracians are to go, and two days hence
Come here again. The Assembly is dissolved.

DI. O me, the salad I have lost this day!
But here's Amphitheus, back from Lacedaemon.

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the note on Eccl. 791; but that a single drop of rain would do so, is of course a comic jest. The Prytanes, however, accept that view and forthwith adjourn the Assembly.

172. εἰς ἕνην] *The day after to-morrow.* τὸ μετὰ τὴν αὔριον.—Hesychius. εἰς τρίτην.—Scholiast, Harpocration, Suidas. See Eccl. 796. εἰς τρίτην is in accordance with the Greek idiom which, in a calculation of dates, reckons the day (or month or year) from which you start as well as that with which you conclude. See Introduction to Thesm. p. xxxv, and the notes on Knights 793, Plutus 584. We retain the Greek idiom in our Creeds; *And the third day He rose again from the dead;* ἀναστάντα τῇ τρίτῃ ἡμέρᾳ. In our English idiom it was the *second* day. Although in the next line we have the word λύουσι, it seems clear that the Assembly was *adjourned* rather than *dissolved.* The business was not postponed till the next regular Assembly; the Thracians were to come again in two days. For the present, however, the meeting is at an end. The Prytanes, the Crier, the Odomantians, and Theorus leave the stage, and Dicaeopolis is for the moment alone. However, he is immediately joined by Amphitheus, whom he had sent to Lacedaemon, 132 supra.

174. μυττωτόν] He means that he has lost his garlic which was one of the chief ingredients in the salad known as a μυττωτός. It was composed of leek, garlic, cheese, honey, oil, and egg. See the Commentary on Knights 771 and on Peace 242–52.

χαῖρ᾽, Ἀμφίθεε. AM. *μήπω, πρὶν ἄν γε στῶ τρέχων·*
δεῖ γάρ με φεύγοντ᾽ ἐκφυγεῖν Ἀχαρνέας.
ΔΙ. *τί δ᾽ ἔστιν;* AM. *ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων*
ἔσπευδον· οἱ δ᾽ ὤσφροντο πρεσβῦταί τινες
Ἀχαρνικοὶ, στιπτοὶ γέροντες, πρίνινοι,
ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνινοι.
ἔπειτ᾽ ἀνέκραγον πάντες, "ὦ μιαρώτατε,
σπονδὰς φέρεις, τῶν ἀμπελίων τετμημένων;"
κἀς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
ἐγὼ δ᾽ ἔφευγον· οἱ δ᾽ ἐδίωκον κἀβόων.
ΔΙ. *οἱ δ᾽ οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις;*
AM. *ἔγωγέ φημι, τρία γε ταυτὶ γεύματα.*

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176. *μήπω*] Like the Megarian, infra 832, he takes *χαῖρε*, not as a mere greeting, but in its literal sense of *Rejoice*, and says that he cannot do that until he has escaped from the pursuing Acharnians. He makes as though he would run past Dicaeopolis, but the latter stays him.

179. *ὤσφροντο*] *Ἀντὶ τοῦ ᾔσθοντο εἶπε τὸ ὤσφροντο, ὅτι δι᾽ οἴνου εἰσὶν αἱ σπονδαὶ, ὡς ἐκ τῶν μετὰ ταῦτα δῆλον.*—Scholiast. But this is perhaps too ingenious; the *σπονδαὶ* are not yet treated as wine-samples; and *ὀσφραίνομαι* is frequently used in a metaphorical sense, as in Lys. 619 *καὶ μάλιστ᾽ ὀσφραίνομαι τῆς Ἱππίου τυραννίδος.*

180. *Ἀχαρνικοί*] These are the Chorus of the play. Their town, Acharnae, one of the largest and most important demes of Attica, was situated a short distance to the south of Mount Parnes; and its inhabitants mainly occupied themselves with the manufacture and sale of charcoal, for which the forests of evergreen oak (*πρῖνος*), maple (*σφένδαμνος*), and other trees wherewith the sides of the mountain were clothed, afforded abundant material. Several of the epithets applied to them here refer to this their special business. *πρίνινοι* and *σφενδάμνινοι*, *tough as holm-oak and maple*, require no explanation. Cf. infra 668, Wasps 383, 877. *στιπτοὶ*, *hard*, *tight*, literally *trodden down*, from *στείβω*, is probably used here, as the Oxford Lexicographers say, "with allusion to *ἄνθρακες στιπτοὶ*, a kind of *hard charcoal* mentioned by Theophrastus De igne 37." *ἀτεράμονες* (the opposite to *τέρην*, *soft*, *tender*) means *stubborn*, *inflexible*, not to be softened or turned from their purpose; *λίαν σκληροὶ, μὴ τειρόμενοι* as the Scholiast says. But beyond all this they came of the true *Μαραθωνομάχαι* breed; they were the sons, and the equals, of the Acharnians, who some sixty-five years ago had done

Well met, Amphitheus! AM. Not till I've done running.
I needs must flee the Acharnians, clean away.
DI. What mean you? AM. I was bringing back in haste
The treaties, when some veterans smelt them out,
Acharnians, men of Marathon, hard in grain
As their own oak and maple, rough and tough;
And all at once they cried, *O villain, dare you*
Bring treaties when our vineyards are cut down?
Then in their lappets up they gathered stones;
I fled away: they followed roaring after.
DI. So let them roar. But have you got the treaties?
AM. O yes, I have. Three samples; here they are.

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yeoman service at Marathon in rescuing Hellas from Persia, and Europe from the domination of Asia.

183. *τῶν ἀμπελίων τετμημένων*] This is the burden of their song throughout, that the vines which they loved so well have been ruthlessly destroyed. The diminutive *ἀμπελίων* seems to me far more in accordance alike with the comic rhythm and with the language of regret than the *ἀμπέλων* of the MSS. and editions. And see 512 infra. Thucydides (ii. 19–23) tells us that Archidamus, in his first invasion of Attica, made Acharnae the head quarters of his work of devastation, and there *χρόνον πολὺν ἐμμείναντες ἔτεμνον.* And this he did in the hope that the Acharnians, forming so large a portion of the Athenian army, would not sit still in patience *ὡς αὐτῶν ἡ γῆ ἐτέμνετο*, but would demand that the whole army should be led out to fight a pitched battle with the invaders. His plan would unquestionably have been crowned with success but for the sagacity and influence of Pericles.

187. *γεύματα*] *Tastes, samples.* The vine-growers of Chios, Thasos, and other wine-producing countries, when they brought their wines to the Athenian market, would send up samples to the *Δεῖγμα* in Peiraeus (see the Commentary on Knights 979) to be there tested and (if approved) purchased by the Athenian wine-merchants. There would doubtless be bottles of a special size or shape employed for these samples. Amphitheus is bringing from Sparta three of these sample-bottles, containing three specimens of Peace which Sparta is willing to offer, a Peace for five, or for ten, or for thirty years. Dicaeopolis tastes them all. The five years' and the ten years' treaties he unhesitatingly rejects, as being, in neither case, a real Peace but merely a breathing-space,

αὗται μέν εἰσι πεντέτεις. γεῦσαι λαβών.
ΔΙ. αἰβοῖ. ΑΜ. τί ἔστιν; ΔΙ. οὐκ ἀρέσκουσίν μ᾽, ὅτι
ὄζουσι πίττης καὶ παρασκευῆς νεῶν.
ΑΜ. σὺ δ᾽ ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.
ΔΙ. ὄζουσι χαὖται πρέσβεων ἐς τὰς πόλεις
ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.
ΑΜ. ἀλλ᾽ αὑταιῒ σπονδαὶ τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν. ΔΙ. ὦ Διονύσια,
αὗται μὲν ὄζουσ᾽ ἀμβροσίας καὶ νέκταρος,
καὶ μὴ ᾽πιτηρεῖν Σιτί᾽ ἡμερῶν τριῶν,
κἀν τῷ στόματι λέγουσι, Βαῖν᾽ ὅπῃ θέλεις.

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enabling the combatants to collect or increase their strength for the renewal of the struggle. See the remarks of Archidamus, Thuc. i. 82. The third sample, the thirty years' treaty, exactly suits his palate. In the original, the representation of the treaties as samples of wine is facilitated by the fact that *σπονδαὶ* signifies not only a *treaty*, but also *libations of wine*. Indeed the former signification is derived from the latter.

190. *ὄζουσι πίττης*] *Κοινὸν ἐπὶ οἴνου καὶ νεὼς τὸ πίσσης ὄζειν. ἔστι γὰρ πισσίζων οἶνος.*—Scholiast. Though, in each case, the objection is taken to the duration of the *treaty*, yet in neither is the allusion to *wine* altogether forgotten. There is a similar mention of the usage of pitch in connexion with ships and with wine in a passage of Plutarch to which Mueller refers; *τῷ Ποσειδῶνι φαίη τις ἂν τὴν πίτυν προσήκειν διὰ τὰς ναυπηγίας. καὶ γὰρ αὐτὴ καὶ τὰ ἀδελφὰ δένδρα, πεῦκαι καὶ στρόβιλοι, τῶν τε ξύλων παρέχει τὰ πλοϊμώτατα, πίττης τε καὶ ῥητίνης ἀλοιφήν, ἧς ἄνευ τῶν συμπαγέντων ὄφελος οὐδὲν ἐν τῇ θαλάττῃ. τῷ δὲ Διονύσῳ τὴν πίτυν ἀνιέρωσαν, ὡς ἐφηδύνουσαν τὸν οἶνον· κατὰ γὰρ τὰ πιτυώδη χωρία λέγουσιν ἡδὺν οἶνον τὴν ἄμπελον φέρειν . . . τῇ τε γὰρ πίττῃ πάντες ἐξαλείφουσι τὰ ἀγγεῖα, καὶ τῆς ῥητίνης ὑπομιγνύουσι πολλοὶ τῷ οἴνῳ. . . . ἐκ δὲ τῆς περὶ Βίενναν Γαλατίας ὁ πισσίτης οἶνος κατακομίζεται, διαφερόντως τιμώμενος ὑπὸ Ῥωμαίων. οὐ γὰρ μόνον εὐωδίαν τινὰ τὰ τοιαῦτα προσδίδωσιν, ἀλλὰ καὶ τὸν οἶνον εὔποτον παρίστησι ταχέως ἐξαίροντα τῇ θερμότητι τοῦ οἴνου τὸ νεκρὸν καὶ ὑδατῶδες.*—Quaest. Conviv. v. 3. 1. Dicaeopolis does not seem to appreciate the *εὐωδίαν* imparted by the *πίττα* to the wine; but of course he is thinking only of its use in the dockyard. It need hardly be added that the ancients attached the greatest importance to the fragrance of their wines.

193. *ὀξύτατον*] This is the only word in the second objection which has any allusion to wine. *ὄζουσιν ὀξύτατον*, *they have a most vinegary smell*, *ἀπὸ μεταφορᾶς*

These are the *five-year* treaties; take and taste them.
DI. Pheugh! AM. What's the matter? DI. I don't like the things,
They smell of tar and naval preparations.
AM. Then taste the *ten-year* samples; here they are.
DI. These smell of embassies to all the states,
Urgent, as if the Allies are hanging back.
AM. Then here are treaties both by land and sea
For *thirty* years. DI. O Feast of Dionysus!
These have a smell of nectar and ambrosia,
And *never mind about the three days' rations*,
And in your mouth they say, *Go where you please.*

τοῦ τραπέντος οἴνου εἰς ὄξος, as the Scholiast says. The words which follow, *ὥσπερ διατριβῆς τῶν ξυμμάχων*, are somewhat obscure; but if the text is accurate I think that they must mean "as of delay on the part of our allies."

196. *ἀμβροσίας κ.τ.λ.*] This is the real thing. Before the thirty years have expired a new generation will have arisen which has always lived in peace with Sparta. This has no acid smell, no smell of sour vinegar; it has the fragrance of nectar and ambrosia, the food of Immortal Gods. It will be remembered that the Peace of Nicias, concluded four years later, was for FIFTY years.

197. *Σιτί' ἡμερῶν τριῶν*] *Three days' rations.* This was the stock of provisions which soldiers and sailors summoned out for a special expedition were required to provide and carry with them for their own use. Such a summons would be very unwelcome to peace-loving citizens; and so the Chorus of Farmers in the Peace express their delight at receiving the summons of Trygaeus, *οὐ γὰρ ἦν "ἔχοντας ἥκειν σιτί' ἡμερῶν τριῶν."* See the Commentary there. And here I think, with Dr. Merry, that *ἐπιτηρεῖν* means "to be on the look out for" (not the rations, but) "the summons to provide the three days' rations." This seems to be the amount of provisions which soldiers have always been considered capable of taking with them. Thus, when the Spaniards started on their perilous march across the shallows to the Isle of Duive-land, each soldier carried "rations for three days in a bag suspended at his neck."—Motley's Dutch Republic iii. 35. So, in a recent expedition of our Indian troops against the Zakkas in the Bazar Valley District, the telegrams in the newspapers of Feb. 17, 1908 tell us that "the troops started off across the passes at dawn after three days' emergency rations had been issued"; and again that "Major-Gen. Sir J. Willcocks left yesterday morning. All the troops carried three days' rations."

ταύτας δέχομαι καὶ σπένδομαι κἀκπίομαι,
χαίρειν κελεύων πολλὰ τοὺς Ἀχαρνέας·
ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεὶς
ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.

AM. ἐγὼ δὲ φευξοῦμαί γε τοὺς Ἀχαρνέας.

XO. τῇδε πᾶς ἕπου, δίωκε, καὶ τὸν ἄνδρα πυνθάνου
τῶν ὁδοιπόρων ἁπάντων· τῇ πόλει γὰρ ἄξιον
ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλά μοι μηνύσατε,
εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς φέρων.

ἐκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν ἐτῶν τῶν ἐμῶν· [στρ.
οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθράκων φορτίον
ἠκολούθουν Φαΰλλῳ τρέχων, ὧδε φαύλως ἂν ὁ

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199. σπένδομαι] He uses the present tense because, as he speaks, he is actually pouring out the libation; but he does not drain the sample-bottle at the moment, and therefore he uses the future of that operation, ἐκπίομαι.

202. τὰ κατ' ἀγροὺς Διονύσια] The Dionysia τὰ μικρὰ, τὰ ἐν ἀγροῖς were to the country villages what the Dionysia τὰ μεγάλα, τὰ ἐν ἄστει were to the capital itself. The Rural Dionysia were celebrated in December all over Attica, excepting only in Athens. The Great Dionysia were celebrated in March, and in Athens alone. Nevertheless we must not be misled into fancying any change of scene here. The scene remains unchanged throughout the play. Dicaeopolis now enters into his (town) house to celebrate the Rural Dionysia, and emerges again to find the Acharnians already on the war-path. It is true that he talks of revisiting his deme, but that is all make-believe. His deme, Cholleidae, was some twelve miles away, and he would have been safe from the Acharnians there.

204. XO. τῇδε πᾶς ἕπου] No sooner has Dicaeopolis entered into his house, than the twenty-four old Acharnians, who form the Chorus, come running into the orchestra in eager pursuit of Amphitheus; and as they come, they are singing their Parodos or entrance-song. The Parodos is divided into two systems, each composed of four trochaic tetrameters followed by five cretico-paeonic lines, of which two are hexameters, one a pentameter, and two tetrameters. And then the whole is wound up with six additional trochaic tetrameters.

206. μηνύσατε] The speaker appeals to the spectators to tell him in which

These do I welcome, these I pour, and drain,
Nor care a hang about your old Acharnians.
But I, released from War and War's alarms,
Will hold, within, the Rural Dionysia.

AM. And I will flee those peppery old Acharnians.

CHORUS. Here's the trail; pursue, pursue him; follow, follow, every man;
Question whosoever meets you whitherwards the fellow ran.
Much it boots the state to catch him! (*To the audience.*) O inform me, if ye know,
Where the man who bears the treaties managed from my sight to go.

Fled and gone! Disappears! O this weary weight of years!
O were I Now as spry As in youthful days gone by,
When I stuck Like a man To Phayllus as he ran,
And achieved Second place In the race,

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direction Amphitheus fled away. This was a common trick in later Comedies. So Euclio in the Aulularia having lost the crock of gold, and Halisca in the Cistellaria having lost the casket, alike appeal to the spectators to tell them which way the thief has gone:

Obsecro vos ego (says Euclio), mihi auxilio
Oro, obtestor, sitis, et hominem demonstretis quis eam abstulerit, &c.
Aulularia iv. 9. 4.

Mi homines (says Halisca),
Mi spectatores, facite indicium si quis
Vidit, quis eam abstulerit, quisve
Sustulerit, et utrum hac an illac iter institerit.
Cistellaria iv. 2. 8.

214. ἠκολούθουν] *Pressed hard upon, kept pace with, Phayllus.* Compare St. Polycarp's Epistle to the Philippians, chap. 3 οὔτε γὰρ ἐγὼ οὔτε ἄλλος ὅμοιος ἐμοὶ δύναται κατακολουθῆσαι τῇ σοφίᾳ τοῦ μακαρίου καὶ ἐνδόξου Παύλου. The old Acharnian, like the Homeric Nestor to whom the Scholiast compares him, loves to brag of the prowess he displayed in his youth. *Now* he is feeble and slow; *then* he ran a good race even with τὸν δρομέα Φάϋλλον (Wasps 1206) the Olympian victor, the celebrated runner and leaper. The Scholiast says ὁ Φάϋλλος δρομεὺς ἄριστος, Ὀλυμπιονίκης, ὁπλιτοδρόμος (see on Birds 292) περιώ-

σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.

νῦν δ' ἐπειδὴ στερρὸν ἤδη τοὐμὸν ἀντικνήμιον
καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται,
οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνῃ ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας.

ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν ἐσπείσατο, [ἀντ.
οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται τῶν ἐμῶν χωρίων·
κοὐκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ
ὀξὺς, ὀδυνηρὸς, * * * * ἐπίκωπος, ἵνα
μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

νυμος, ὃν ἐκάλουν Ὁδόμετρον. ἦν δὲ καὶ πένταθλος. ἐφ' οὗ καὶ ἐπίγραμμα τοιόνδε

πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάϋλλος,
δίσκευσεν δ' ἑκατὸν, πέντ' ἀπολειπομένων.

The adverb *φαύλως* later in the line is a play on the name of Phayllus.

218. *ἀπεπλίξατο*] The Scholiast refers to Odyssey vi. 318 where Nausicaa is in the car, driving her mules homewards,

αἱ δ' ὦκα λίπον ποταμοῖο ῥέεθρα,
αἱ δ' εὖ μὲν τρώχων, εὖ δὲ πλίσσοντο πόδεσσιν.

220. *Λακρατείδῃ*] In the Knights, when the Chorus come charging down into the orchestra, two of them are addressed as "Simon" and "Panaetius" (242), and the Scholiast tells us that these were the real names of the *ἵππαρχοι*, the leaders of the Knights. And so here it seems reasonable to infer that Lacrateides was the real name of some prominent leader among the Acharnian people. And I cannot but suspect, though this of course is the merest conjecture, that this is the Lacrateides who was one of the reputed accusers of Pericles (Plutarch, Pericles 35). Some say, Plutarch tells us, that the actual accuser was Cleon: others that it was Simmias; but Heracleides Ponticus states that it was Lacrateides. One of the grounds, we know, on which Cleon attacked the great statesman was his refusal to offer battle to the Spartan army when it was ravaging Acharnae and the neighbouring demes (Pericles 33); and if the Lacrateides of Plutarch be indeed the Lacrateides of Acharnae here mentioned, that may well have been the cause of *his* grudge also against the policy of Pericles.

225. *ἐσπείσατο*] It was necessary for the poet's purpose that the Chorus should pass from the mere carrier of

Though a great Charcoal freight I was bearing on my head,—
Not so light From my sight Had this treaty-bearer fled,
Nor escaped With such ease From the chase.

Now because my joints have stiffened, and my shins are young no more,
And the legs of Lacrateides by old age are burdened sore,
He's escaped us! But we'll follow: but he shall not boast that he
Got away from us Acharnians, howsoever old we be.

Who has dared Father Zeus! Gods of heaven! to make a truce,
Who has pledged Faith with those Who are evermore my foes;
Upon whom War I make For my ruined vineyard's sake;
And I ne'er From the strife Will give o'er,
No, I ne'er Will forbear, Till I pierce them in return,
Like a reed, Sharply barbed Dagger-pointed, and they learn
Not to tread Down my vines Any more.

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the treaty (ὁ τὰς σπονδὰς φέρων, ὁ σπονδοφόρος) to the man who made it (ὃς ἐσπείσατο). The transition is made in the present line; Amphitheus altogether drops out of the play; and henceforth the Chorus and Dicaeopolis are the only parties to the dispute.

229. σχοῖνος] This is no doubt, as Mitchell points out, the *Schoenus mucronatus*, which is common on all the coasts of the Mediterranean. Its English name, the *Dagger-pointed Bog-rush*, makes one realize how extremely unpleasant it would be for a Lacedaemonian trampling down the Acharnian vines to feel one of its spikes running into his foot. Some grammarians, however, would connect σχοῖνος with σκόλοψ in the sense not of a stake in a palisade, but of a sort of calthrop with sharp spikes, thrown about to protect fruit-trees and crops from the incursion of men and horses. εἰώθασι γὰρ σκόλοπάς τινας ἐγκρύπτειν ἐν ταῖς ἀμπέλοις, ἵνα μηδεὶς ἐξ ἐπιδρομῆς καὶ εὐχερῶς κακουργῇ. ἐπειδὴ οὖν προεῖπε, σκόλοψ καὶ σχοῖνος αὐτοῖς ἀντεμπαγῶ, εἰκότως ἐπήνεγκε τοῦτο, ἵνα μηκέτι πατῶσι τὰς ἐμὰς ἀμπέλους.—Scholiast. And so Suidas s.v. σκόλοψ; whilst Pollux x. 131 enumerates amongst τὰ γεωργικὰ σκεύη, σχοῖνος καὶ πάνθ' ὅσα ἀκανθώδη τοῖς καρποῖς ἐπὶ φρουρὰν περιβάλλεται. Hence Hermann, there being a foot, paeon or cretic, wanting in this system, proposed to insert the words καὶ σκόλοψ between ἀντεμπαγῶ and ὀξύς.

231. ἐπίκωπος] *Up to the hilt*, that is, as far as the spike will go. The Scholiast absurdly says διὰ νεώς, καὶ ναυτικὸς ὢν ἐπίω αὐτοῖς, but such a meaning would here be altogether out of place.

ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλλήναδε
καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὑρεθῇ ποτέ·
ὡς ἐγὼ βάλλων ἐκεῖνον οὐκ ἂν ἐμπλήμην λίθοις.
ΔΙ. εὐφημεῖτε, εὐφημεῖτε.
ΧΟ. σῖγα πᾶς. ἠκούσατ', ἄνδρες, ἆρα τῆς εὐφημίας;
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς
ἐκποδών· θύσων γὰρ ἁνήρ, ὡς ἔοικ', ἐξέρχεται.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.
προΐτω 's τὸ πρόσθεν ὀλίγον ἡ κανηφόρος·
ὁ Ξανθίας τὸν φαλλὸν ὀρθὸν στησάτω.
ΜΗ. κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

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234. Βαλλήναδε βλέπειν] *To have a stone-throwing look*, with a play on Pallene, or Pellene, an Attic deme famous in history, though its locality is now uncertain. It seems to have been on the road from Marathon to Athens, and nearer the latter than the former place, Hdt. i. 62; Leake's Athens, ii. 44–7; Wordsworth's Athens and Attica, ch. 30. Leake places it at the northern extremity of Hymettus. Wordsworth would identify it with the modern village of Pellikò, not very far from Acharnae, which would no doubt, as he says, make the reference to it here very natural and appropriate. The Βαλλ- into which the first syllable is changed looks forward to the βάλλων of 236 and the βάλλε of 281.

235. γῆν πρὸ γῆς] *From land to land*, a peculiar, but by no means uncommon, phrase. It is employed by Aeschylus in the Prometheus (line 700), where Io says μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι, and Bp. Blomfield cites Lucian's Alex. 46; Alciphron ii. 2; Aristeides ii, p. 320; Cicero, ad Att. xiv. 20; and Suidas s.vv. διαξαίνειν, ἴτω, and πρὸ γῆς.

237. εὐφημεῖτε] The voice of Dicaeopolis is heard within his house, exhorting those present *favere linguis*, to abstain from all profane and worldly language. This exhortation was the regular introduction to a religious service, and the Chorus, hearing it, are confident that they have found not indeed τὸν σπονδοφόρον but the ἄνδρα ὃς ἐσπείσατο.

242. κανηφόρος] Dicaeopolis comes out of the house, and at once proceeds to range the procession which formed the principal feature of the Rural Dionysia. Of course these village processions would always be insignificant compared with the great and stately procession which wended its way through the streets of Athens at the celebration of the City festivals. And here it is not even a village procession: it is confined to a single household of four

Now 'tis ours to seek the fellow, and Pelténe-wards to look,
And from land to land to chase him, till we bring the rogue to book.
Never shall I tire of pelting, pelting him to death with stones.

DI. (*Within.*) Keep ye all the holy silence!

CHOR. Hush! we've got him. Heard ye, comrades, "silence" called in solemn tones?
This is he, the man we're seeking. Stand aside, and in a trice
He, methinks, will stand before us, coming out to sacrifice!

DI. (*Coming out.*) Keep ye all the holy silence!
Now, Basket-bearer, go you on in front,
You, Xanthias, hold the phallus-pole erect.

WIFE. Set down the Basket, girl: and we'll begin.

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persons, Dicaeopolis, his daughter, and two slaves; all the other villagers being still at war with Sparta. The daughter walks in front, representing the lovely and virtuous maiden who bore the Sacred Basket; a privilege so great that to be a Κανηφόρος in the Athenian procession was the crown of a Maiden's life (Lys. 646), and deserved to be recorded on a statue.—Wordsworth's Athens and Attica, chap. xvii ad fin. And see the Commentary on Birds 1551 and also on Eccl. 730, where the expression *καλὴ καλῶς* is again applied to the *κανηφόρος*. Immediately behind this spotless virgin walked the two slaves, holding the phallus-pole erect. And when we remember what the phallus-pole was—*φαλλός· ξύλον ἐπίμηκες, ἔχον ἐν τῷ ἄκρῳ σκύτινον αἰδοῖον ἐξηρτημένον*—we may well be horrified at what appears to us the most appalling immodesty. But it did not appear so to the Athenians. It was, to borrow the words of Cardinal Newman, "the very orthodoxy of the myriads who had lived and died" in Athens. See introduction to Eccl. pp. xxix, xxx. The procession is wound up by Dicaeopolis, who walks behind the two slaves, singing the Phallus song; the song from which Comedy itself was developed; Aristotle, Poetics iv. 15. It seems to have been addressed to the phallus, for Φαλῆς is merely the phallus personified. The Wife is to represent the spectators who, no doubt, in the real ceremony would occupy every coign of vantage from which to witness the show.

244. *τὸ κανοῦν . . . ἵν' ἀπαρξώμεθα*] Ἦν *ἐκ χρυσοῦ πεποιημένα τὰ κανᾶ, ἐφ' ὧν τὰς ἀπαρχὰς ἁπάντων ἐτίθεσαν.*—Scholiast. The wife's share in this little conversation appears to be continued in the MSS. to Dicaeopolis. It is given to the Wife in Aldus and most printed editions.

ΘΥ. ὦ μῆτερ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν,
ἵν' ἔτνος καταχέω τοὐλατῆρος τουτουί.
ΔΙ. καὶ μὴν καλόν γ' ἔστ'. ὦ Διόνυσε δέσποτα,
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν
ἀγαγεῖν τυχηρῶς τὰ κατ' ἀγροὺς Διονύσια,
στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.
ΜΗ. ἄγ', ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς
οἴσεις, βλέπουσα θυμβροφάγον. ὡς μακάριος
ὅστις σ' ὀπύσει, κἀκποιήσεται γαλᾶς
σοῦ μηδὲν ἧττους βδεῖν, ἐπειδὰν ὄρθρος ᾖ.
πρόβαινε, κἀν τὤχλῳ φυλάττεσθαι σφόδρα
μή τις λαθών σου περιτράγῃ τὰ χρυσία.
ΔΙ. ὦ Ξανθία, σφῷν δ' ἐστὶν ὀρθὸς ἑκτέος
ὁ φαλλὸς ἐξόπισθε τῆς κανηφόρου·

246. *ἐλατῆρος*] A flat cake. See Knights 1182. *ἐλατήρ ἐστι πλακουντῶδες πέμμα πλατὺ, ἔνθεν καὶ ἡ ἐπωνυμία, παρὰ τὸ ταῖς χερσὶν ἐλαύνεσθαι εἰς πλάτος. ἔστι δὲ ἄρτος πλατὺς, ἐν ᾧ τὸ ἔτνος ἐτίθεσαν καὶ προσῆγον τῷ βωμῷ. ἐλατὴρ δὲ πᾶν τὸ πλατύ.*—Scholiast.

254. *θυμβροφάγον*] *Demure, δριμύ.*—Photius. And so the Scholiast and Suidas, though they also give other meanings. And Theophrastus, speaking of plants, *ὅσα δριμύτητά τινα ἔχει δήλην κατὰ τὴν γεῦσιν,* adds *ὧν καὶ ἡ θύμβρα.*—De Causis iii. 1. 4. *θύμβρα* is supposed to be what we call *savory.*

255. *ὀπύσει*] *Shall wed.* *ὀπυίω* is an Epic word, employed by both Homer and Hesiod. "Happy the man whom favourable stars Allot thee for his lovely bedfellow." *γαλᾶς, kittens,* is substituted for *children*; *γαλᾶς· ἀντὶ τοῦ παῖδας δριμυτάτους. τοῦτο δὲ τὸ σχῆμα καλεῖται παρὰ προσδοκίαν· ἔδει γὰρ ἐκφάναι, ἐκποιήσεται παῖδας νεανίας.*—Scholiast. The *γαλῆ* was in my opinion a real cat, very similar to, though not (I suppose) identical with, our domestic cat. Professor Rolleston's identification of the *γαλῆ* with the *white-breasted* marten cat, and the *ἴκτις* with the *yellow-breasted* marten cat (Rolleston's Papers and Addresses, p. 499), can hardly, I think, be sustained. Without entering fully into the question, I may observe (1) that so far are the *γαλῆ* and the *ἴκτις* from being differentiated by the colouring of their breasts that one point of resemblance between them is stated to be the similar whiteness of both their breasts.—Aristotle, Hist. An.

DAUGHTER. O mother, hand me here the gravy-spoon.
To ladle out the gravy o'er the cake.

DI. 'Tis well. Lord Dionysus, grant me now
To show the show and make the sacrifice
As thou would'st have me, I and all my house;
Then keep with joy the Rural Dionysia;
No more of soldiering now. And may this Peace
Of thirty summers answer to my hopes.

WIFE. O daughter, bear the Basket sweetly, sweet,
With savory-eating look. Happy the man,
Whoe'er he is, who weds thee and begets
Kittens as fair and saucy as thyself.
Move on! but heed lest any in the crowd
Should nibble off, unseen, thy bits of gold.

DI. O Xanthias, walk behind the Basket-bearer,
Holding, you two, the phallus-pole erect.

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ix. 6. 5. (2) The ἴκτις is τιθασὸν σφόδρα (Aristotle ubi supra), the yellow-breasted marten is quite irreclaimable. (3) Many efforts have been made to domesticate the white-breasted marten, but with very limited success: whereas the use of the definite article ἡ γαλῆ, not γαλῆ τις, "*the* cat must have stolen it" (Peace 1151, Thesm. 559), points to the presence in the house of some special γαλῆ, which must presumably have been domesticated there; and (4) the comparison of the ἴκτις with a little Maltese terrier (Aristotle ubi supra) would be absurd if the ἴκτις were a marten, and most natural if it were a cat; and there really is a considerable resemblance between a Maltese terrier and an Angola cat. Here, it may be said, there is a twofold παρὰ προσδοκίαν. The wife should have said "children as lovely as thyself," but for "children" she substituted "kittens," and for "as lovely as thyself" she substitutes σοῦ μηδὲν ἧττους βδεῖν.

258. χρυσία] *Trinkets of gold.* For the noble maiden who bore the Basket would naturally be arrayed in all her finery, and wear her costliest ornaments. Hence in the Lysistrata (1189 seq.) the Chorus say—

Gorgeous robes and golden trinkets,
Shawls and mantles rich and rare,
I will lend to all who need them,
  Lend for youths to wear,
Or if any comrade's daughter
  Would the Basket bear.

ἐγὼ δ' ἀκολουθῶν ᾄσομαι τὸ φαλλικόν·
σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους. πρόβα.

Φαλῆς, ἑταῖρε Βακχίου,
ξύγκωμε, νυκτοπεριπλάνη-
τε, μοιχὲ, παιδεραστὰ,
ἕκτῳ σ' ἔτει προσεῖπον ἐς
τὸν δῆμον ἐλθὼν ἄσμενος,
σπονδὰς ποιησάμενος ἐμαυ-
τῷ, πραγμάτων τε καὶ μαχῶν
καὶ Λαμάχων ἀπαλλαγείς.

πολλῷ γάρ ἐσθ' ἥδιον, ὦ
Φαλῆς, Φαλῆς, κλέπτουσαν εὑρ-
όνθ' ὡρικὴν ὑληφόρον
τὴν Στρυμοδώρου Θρᾶτταν ἐκ
τοῦ φελλέως, μέσην λαβόντ',

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263. Φαλῆς] Now follows the Phallic song of nineteen iambic lines; eighteen dimeters (all complete except the third which is catalectic), and one trimeter, winding up the song. It comprises two stanzas, one of eight lines, and one of seven, concluding with an invitation to Phales in four lines. Phales is called ἑταῖρε Βακχίου, *comrade of Bacchus*, τερπνοτέρα γὰρ Ἀφροδίτη μετὰ Διονύσου, as Lucian says (Amores 12); οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις, Eur. Bacchae 773. And as to the ξύγκωμε νυκτοπεριπλάνητε, Meleager (Anthology 102) addresses Night herself as κώμων σύμπλανε, *fellow-wanderer with the revellers*.

266. ἕκτῳ ἔτει] See infra 890. This date is usually dealt with in a very short and summary way. "The War commenced in 431 B.C. The play was acted in 425 B.C. Therefore it was acted in the sixth year of the War." But that is not the way in which Aristophanes made his calculation. He reckons by the archonship or Attic year. The war commenced by the invasion of Attica in July or August, shortly after the commencement of the archonship of Euthydemus, and the play was acted in the archonship of Euthynus. There are only four archons between these two; so that *we* should have called this the *fifth* year of the War. But Aristophanes is counting, in his calculation, both the archonship from which the period started and also

And I'll bring up the rear, and sing the hymn:
Wife, watch me from the roof. Now then, proceed.

(*Singing.*) O Phales, comrade revel-roaming
Of Bacchus, wanderer of the gloaming,
Of wives and boys the naughty lover,
Here in my home I gladly greet ye,
Six weary years of absence over;
For I have made a private treaty
And said goodbye to toils and fusses,
And fights, and fighting Lamachuses.

Far happier 'tis to me and sweeter,
O Phales, Phales, some soft glade in,
To woo the saucy, arch, deceiving,
Young Thratta (Strymodore his maiden),
As from my woodland fells I meet her
Descending with my fagots laden,

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that with which it terminated (see the Commentary on 172 supra), so that to him it is the *sixth* year. I have left *six* in the translation.

269. *μαχῶν καὶ Λαμάχων*] This is the first mention of the gallant soldier whom in his lifetime Aristophanes was accustomed to satirize as the representative of the war party, but of whom after his death he always speaks in terms of well-deserved admiration.—Thesm. 841, Frogs 1039. It was partly, perhaps, his name, so suitable to his warlike spirit, so readily lending itself to jests about fighting and battles (as here, infra 1071, Peace 1293), that made the poet adopt him as the personification of War.

273. *ἐκ τοῦ φελλέως*] *Φελλεὺς* is a generic name for rough rocky crags on wh ch only goats can find pasturage. See Clouds 71. In Alciphron iii. 21 a goodwife complains that a wolf has carried off her finest she-goat from the fells; *τὴν καλλιστεύουσαν τῶν αἰγῶν ἐκ τοῦ φελλέως ἁρπάσας οἴχεται· καὶ ὁ μὲν δειπνεῖ ἀγαθὴν αἶγα καὶ εὐγάλακτον, ἐγὼ δὲ δάκρυα τῶν ὀφθαλμῶν ἀπολείβω.* In Attica, however, there were certain rocky heights to which the name was specifically applied. *φελλέα· τὰ πετρώδη καὶ αἰγίβοτα χωρία φελλέας ἐκάλουν· ἦν δὲ ὁ Φελλεὺς τόπος τῆς Ἀττικῆς οὕτω καλούμενος, τραχύς· αἱ δὲ αἶγες πρὸς τὰ τραχύτερα καὶ ὀρεινότερα διάγουσιν.*—Harpocration, Suidas. So also Hesychius s. v. *φελλός*. Here it seems to mean merely the wooded uplands of the speaker's farm.

ἄραντα, καταβαλόντα, κατα-
γιγαρτίσ' ὦ Φαλῆς, Φαλῆς.

ἐὰν μεθ' ἡμῶν ξυμπίῃς,
ἐκ κραιπάλης ἕωθεν εἰρ-
ήνης ῥοφήσεις τρύβλιον.
ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται.

ΧΟ. οὗτος αὐτός ἐστιν, οὗτος.
βάλλε βάλλε βάλλε βάλλε,
παῖε πᾶς τὸν μιαρόν.
οὐ βαλεῖς, οὐ βαλεῖς;
ΔΙ. Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συντρίψετε. [στρ.
ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ὦ μιαρὰ κεφαλή.
ΔΙ. ἀντὶ ποίας αἰτίας, ὦχαρνέων γεραίτατοι;
ΧΟ. τοῦτ' ἐρωτᾷς; ἀναίσχυντος εἶ καὶ βδελυρός,
ὦ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ' ἀποβλέπειν.
ΔΙ. ἀντὶ δ' ὧν ἐσπεισάμην οὐκ ἴστε γ'· ἀλλ' ἀκούσατε.
ΧΟ. σοῦ γ' ἀκούσωμεν, ἀπολεῖ· κατά σε χώσομεν τοῖς λίθοις.
ΔΙ. μηδαμῶς, πρὶν ἄν γ' ἀκούσητ'· ἀλλ' ἀνάσχεσθ', ὠγαθοί.
ΧΟ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν ἐ-

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275. καταγιγαρτίσαι] The word of course means, as the Scholiast says, συνουσιάσαι, but Dicaeopolis, a country farmer, uses a rustic metaphor. γίγαρτα are *grapestones, grapes*, Peace 634, and καταγιγαρτίζειν is to *rifle the vineyard*.

277. ἐκ κραιπάλης] *After the night's debauch.* ἀπὸ χθιζῆς οἰνοποσίας.—Scholiast.

279. ἐν τῷ φεψάλῳ] Ἐν τῷ καπνείῳ, says the Scholiast, referring to Odyssey xvi. 288, φέψαλοι γάρ εἰσιν οἱ σπινθῆρες. Cf. infra 668, Wasps 227. As Dicaeopolis concludes his song, he is suddenly startled by the clatter of stones falling everywhere about him, which the old Acharnians of whom Amphitheus had told him are hurling at him from the orchestra. The daughter and the two slaves at once disappear into the house.

281. βάλλε κ.τ.λ.] The poet may have in view a passage in the Rhesus, 675–85, where the Trojan guards, recognizing the presence of a stranger (really

And catch her up, and ill entreat her,
And make her pay the fine for thieving.

O Phales, Phales, come and sup,
And in the morn, to brace you up,
Of Peace you'll quaff a jovial cup;
And mid the chimney sparks our useless shield we'll hang.

CHOR. That's the man who made the treaty;
There he stands Full in view;
Pelt him, pelt him, pelt him, pelt him,
Pelt him you! Pelt him you!

DI. Heracles! what ails the fellows? Hang it all, ye'll smash the pot!

CHOR. It is *you* we will smash with our stones, you detestable head.

DI. O most worshipful Acharnians, why? what reason have ye got?

CHOR. Dare you ask? Traitor base! Dare you look me in the face?
You who make, You alone, Private treaties of your own!
Shameless heart! Shameless hand! Traitor to your fatherland!

DI. But ye know not why I did it: hear me now the facts declare.

CHOR. Hear you? No! You're to die; 'Neath a stony cairn to lie!

DI. Not, O not until ye've heard me; worthy sirs, forbear, forbear!

CHOR. No delay! Thee to slay We'll immediately begin.
No debate! Thee we hate Worse than Cleon's self, whose skin

Odysseus) in their midst, suddenly cry out βάλλε, βάλλε, βάλλε, βάλλε, and some lines below παῖε πᾶς. The exclamation οὐ βαλεῖς; may possibly mean that some members of the Chorus are not so eager as others; as if "the little rift within the lute," which is presently to create a complete discord (infra 560), were already beginning to show itself.

285. σὲ μὲν οὖν] The metre of this line, as of its antistrophical line infra 336 (ἀπολεῖς ἄρ' κ.τ.λ.), is anapaestic trimeter brachycatalectic, sometimes called Pindaric. See Gaisford's last note on the eighth chapter of Hephaestion. In other words, the line consists of five anapaests. For similar lines see Birds 456 and 544. So vituperative a phrase as ὦ μιαρὰ κεφαλὴ was sure to find a place in the vocabulary of Demosthenes. In his speech against Meidias he twice salutes his opponents with these very words: 175, 246 (pp. 559 and 577).

γὼ τεμῶ τοῖσιν ἱππεῦσι καττύματα.
σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.

ΔΙ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδὼν ἐάσατε,
τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπεισάμην.

ΧΟ. πῶς δέ γ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω γ' ἅπαξ
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὅρκος μένει;

ΔΙ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἁπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.

ΧΟ. οὐχ ἁπάντων, ὦ πανοῦργε; ταῦτα δὴ τολμᾷς λέγειν
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἶτ' ἐγὼ σοῦ φείσομαι;

ΔΙ. οὐχ ἁπάντων, οὐχ ἁπάντων· ἀλλ' ἐγὼ λέγων ὁδὶ
πόλλ' ἂν ἀποφήναιμ' ἐκείνους ἔσθ' ἃ κἀδικουμένους.

ΧΟ. τοῦτο τοὔπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.

ΔΙ. κἂν γε μὴ λέγω δίκαια, μηδὲ τῷ πλήθει δοκῶ,

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301. τοῖσιν ἱππεῦσι] This threat was carried into effect in the next year's Ἱππεῖς. But there is no allusion here to the *name* of that play. The Knights were at this moment the successful antagonists of Cleon; and it is in that capacity that they are to receive his "cobblings"; an allusion to his trade in leather.

308. βωμὸς κ.τ.λ.] These are the solemnities with some or all of which persons entering into a compact were accustomed to plight their troth to its due observance; (1) βωμός, *the altar*, the *victim slain*, so invariable a concomitant to a treaty that such terms as σπονδὰς τέμνειν, *icere foedus* were synonyms for "making Peace"; (2) ὅρκος, *the oath* which accompanied the sacrifice, as in the third Iliad; and (3) πίστις, the *hand-clasp*; for though πίστις may be used of any kind of pledge, yet as Porson on Eur. Medea 21 (βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς Πίστιν μεγίστην) truly says "manuum coniunctio πίστις eximie dicebatur." Here the Scholiast says αἱ συνθῆκαι διὰ τριῶν τελοῦνται, λόγων, ἔργων, χειρῶν. λόγων μέν, οἷον δι' ὅρκου. ἔργων δέ, διὰ τῶν ἐν βωμοῖς θυσιῶν. χειρῶν δέ, ἐπειδὴ αἱ πίστεις διὰ τῶν δεξιῶν γίνονται. καὶ Ὅμηρος (Iliad ii. 341); "καὶ δεξιαὶ ᾗς ἐπέπιθμεν." Homer indeed in that passage mentions all three solemnities, the *sacrifice*, the *oath*, and the *hand-clasp*,

πῇ δὴ συνθεσίαι τε καὶ ὅρκια βήσεται ἡμῖν,
σπονδαί τ' ἄκρητοι, καὶ δεξιαὶ ᾗς ἐπέπιθμεν;

I'll erelong Cut to shoes For the worthy Knights to use.
But from *you*, who made a treaty with the false Laconian crew,
I will hear no long orations, I will surely punish you.

DI. Worthy fellows, for the moment those Laconians pretermit;
'Tis a question of my treaty, was I right in making it.

CHOR. Right to make it! when with Sparta no engagement sacred stands,
Not the altar, not the oath-pledge, not the faith of clasped right hands!

DI. Yet I know that these our foemen, who our bitter wrath excite,
Were not always wrong entirely, nor ourselves entirely right.

CHOR. Not entirely, shameless rascal? Do you such opinions dare
Openly to flaunt before me? Shall I then a traitor spare?

DI. Not entirely, not entirely! I can prove by reasons strong
That in many points the Spartans at our hands have suffered wrong.

CHOR. This is quite a heart-perplexing, terrible affair indeed,
If you mean that you will venture for our enemies to plead.

DI. Aye, and if I plead not truly, or the people doubt display,

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for, as the Homeric Scholiast explains, by σπονδαὶ ἄκρητοι the poet means αἱ δι' ἀκράτου οἴνου γενόμεναι θυσίαι. And see Eustathius there. And all three solemnities are mentioned again in Iph. in Aul. 57-60. So Pausanias viii. 7. 4 says of Philip of Macedon, στρατηγὸν δὲ ἀγαθὸν οὐκ ἄν τις φρονῶν ὀρθὰ καλέσειεν αὐτόν· ὅς γε καὶ ὍΡΚΟΥΣ θεῶν κατεπάτησεν ἀεί, καὶ ΣΠΟΝΔΑΣ ἐπὶ παντὶ ἐψεύσατο, ΠΙΣΤΙΝ τε ἠτίμασε μάλιστα ἀνθρώπων. So Eusebius (H. E. x. 8. 2) says that Licinius declared war against Constantine the Great οὐχ ὁρκωμοσιῶν, οὐχ αἵματος, οὐ συνθηκῶν μνήμην ἐν διανοίᾳ λαβών. See also Aristotle, Rhetoric i. 14. 5 and Polity of Athens xviii. 6. As to the charges of perfidy against Sparta, the Scholiast refers to Eur. Androm. 445, and Kuster to Lys. 629. They are merely the charges which in every war each combatant brings against the other.

317. κἂν γε μὴ κ.τ.λ.] He is willing to make his speech with his head over a chopping-block, so that if his speech is unacceptable to the audience they may chop off his head. But he is *not* willing to use such ill-omened words about himself, and accordingly he omits all reference to the death-penalty, so in reality making his speech nonsensical. For, taken literally, it can only mean that he will make his speech in this

ὑπὲρ ἐπιξήνου 'θελήσω τὴν κεφαλὴν ἔχων λέγειν.
ΧΟ. εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται,
μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;
ΔΙ. οἷον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέζεσεν.
οὐκ ἀκούσεσθ', οὐκ ἀκούσεσθ' ἐτεόν, ὦχαρνηίδαι;
ΧΟ. οὐκ ἀκουσόμεσθα δῆτα. ΔΙ. δεινά τἄρα πείσομαι.
ΧΟ. ἐξολοίμην, ἢν ἀκούσω. ΔΙ. μηδαμῶς, ὦχαρνικοί.
ΧΟ. ὡς τεθνήξων ἴσθι νυνί. ΔΙ. δήξομἄρ' ὑμᾶς ἐγώ.
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·
ὡς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.
ΧΟ. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοὔπος, ἄνδρες δημόται,
τοῖς Ἀχαρνικοῖσιν ἡμῖν; μῶν ἔχει του παιδίον

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attitude, if at its conclusion it prove unsatisfactory to the audience; which is absurd. But his meaning would be well understood by the audience, and indeed the action proceeds just as if he had expressed it in full. For other instances of unwillingness to use words of ill omen about oneself or one's friends see infra 334, Lys. 38. πλῆθος, a common designation of the people at large, here signifies the audience.

318. ὑπὲρ ἐπιξήνου] Ἐπίξηνον is a butcher's wooden chopping-block, ὁ μαγειρικὸς κορμὸς ἐφ' οὗ τὰ κρέα συγκόπτουσιν.—Scholiast. Observe that in the play the preposition is always ὑπὲρ, not ἐπί. And it is incredible that Dicaeopolis makes his elaborate speech with his head *on* the chopping-block; he probably faces the Chorus (and the audience) with the block, like a desk, before him, and merely leans over it as he speaks.

320. μὴ οὐ καταξαίνειν] Μὴ οὐχὶ λίθοις αὐτὸν αἱμάσσειν ὥστε φοινικοῦν αὐτῷ ποιῆσαι τὸ σῶμα.—Scholiast. καταξαίνειν, which properly means *to card wool*, that is to divide it by a sort of iron comb, seems to have been specially employed to denote the laceration and tearing of the flesh by stoning. Porson thinks that there is an allusion here to Ajax 728 τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν. And Mitchell quotes Eur. Suppl. 503 πέτροις καταξανθέντες ὀστέων ῥαφάς. They will card Dicaeopolis ἐς φοινικίδα, literally *into a scarlet robe*, that is "into a bloody and lacerated mass" like the *Phoenicium* (or *puniceum*) *corium* of Plautus, Pseudolus i. 2. 92; Rudens iv. 3. 61. But the word has a deeper meaning here, which, though the Scholiast perceives, the commentators have mostly ignored. The φοινικὶς, or scarlet coat, was the Spartan military uniform. Ἀριστοτέλης δέ φησιν ἐν τῇ Λακεδαιμονίων Πολιτείᾳ, says the Scholiast, χρῆσθαι Λακεδαιμονίους φοι-

On a chopping-block I'm willing, whilst I speak, my head to lay.

CHOR. Why so slack, my fellow-burghers? Let us stone the naughty varlet,

Let us scarify and shred him to an uniform of scarlet.

DI. What a red and dangerous ember sparkled up within you then!

Won't you hear me, won't you hear me, good Acharnians, worthy men?

CHOR. Never, never, will we hear you. DI. That will cause me bitter woe.

CHOR. If I do, perdition seize me! DI. O Acharnians, say not so.

CHOR. Know that you must die this instant. DI. Then I'll make you suffer too.

For my safety I've a hostage, one that's very dear to you.

Now I'll bring him out and slay him; you shall see your darling's end.

CHOR. O Acharnian fellow-burghers, what can words like these portend

To our noble band of brethren? Think you that the man can hold

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νικίδι πρὸς τοὺς πολέμους, τοῦτο μὲν ὅτι τὸ τῆς χρόας ἀνδρικὸν, τοῦτο δὲ ὅτι τὸ τοῦ χρώματος αἱματῶδες τῆς τοῦ αἵματος ῥύσεως ἐθίζει καταφρονεῖν. So in the Lysistrata the frightened Spartan envoy is described as ὠχρὸς ἐν φοινικίδι, *His coat was scarlet but his cheeks were white.* Cf. Xenophon, de Rep. Lac. xi. 3; Agesilaus ii. 7; Plutarch, Laconian Institutes 24; Aelian, V. H. vi. 6; Photius s. vv. ἐς φοινικίδας καταξάναι. And here the Chorus mean He is a Spartan in heart, let us stone him till he wears the scarlet uniform of a Spartan.

321. μέλας] Meaning probably not *black* but *blood-red.* See the Commentary on Plutus 806. And as to θυμάλωψ see Thesm. 729 and the note there. The Scholiast explains the word by ὁ ἀπολελειμμένος τῆς θύψεως ἄνθραξ, ὁ ἡμίκαυτος· ξύλον καὲν, σπινθὴρ, ἢ διακεκαυμένος ἄνθραξ. χαριέντως δὲ εἶπεν, ἐπεὶ ἀνθρακεῖς εἰσιν οἱ Ἀχαρνεῖς.

327. ἀποσφάξω λαβών] After uttering these terrible words Dicaeopolis goes into the house, leaving the Chorus in a state of alarm and perplexity. He returns three lines later, carrying in one hand a hamper full of charcoal, and in the other a drawn sword with which he proposes to terminate the existence of both hamper and charcoal. The ensuing scene, the Scholiast tells us, is parodied from the Telephus of Euripides. There is a somewhat similar parody in the Thesmophoriazusae.

τῶν παρόντων ἔνδον εἵρξας; ἢ 'πὶ τῷ θρασύνεται;
ΔΙ. βάλλετ', εἰ βούλεσθ'. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἴσομαι δ' ὑμῶν τάχ' ὅστις ἀνθράκων τι κήδεται.
ΧΟ. ὡς ἀπωλόμεσθ'. ὁ λάρκος δημότης ὅδ' ἔστ' ἐμός.
ἀλλὰ μὴ δράσῃς ὃ μέλλεις· μηδαμῶς, ὦ μηδαμῶς.
ΔΙ. ὡς ἀποκτενῶ, κέκραχθ'· ἐγὼ γὰρ οὐκ ἀκούσομαι. [ἀντ.
ΧΟ. ἀπολεῖς ἄρ' ὁμήλικα τόνδε φιλανθρακέα;
ΔΙ. οὐδ' ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.
ΧΟ. ἀλλὰ νυνὶ λέγ', εἴ σοι δοκεῖ, τόν τε Λακε-
δαιμόνιον αὐτὸν ὅτι τῷ τρόπῳ σου 'στὶ φίλος·
ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ.
ΔΙ. τοὺς λίθους νῦν μοι χαμᾶζε πρῶτον ἐξεράσατε.
ΧΟ. οὑτοιί σοι χαμαὶ, καὶ σὺ κατάθου πάλιν τὸ ξίφος.
ΔΙ. ἀλλ' ὅπως μὴ 'ν τοῖς τρίβωσιν ἐγκάθηνταί που λίθοι.
ΧΟ. ἐκσέσεισται χαμᾶζ'. οὐχ ὁρᾷς σειόμενον;
ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος.
ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.
ΔΙ. ἐμέλλετ' ἆρ' ἅπαντες ἀνασείειν βοήν,

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333. λάρκος] *A hamper for carrying charcoal.* φορμὸς εἰς ὃν ἄνθρακας ἐνέβαλλον.—Harpocration. The Scholiast on 326 defines it as κόφινος ἐν ᾧ τοὺς ἄνθρακας φέρουσιν, ὃν βούλεται ξίφει διαχρήσασθαι, and here as πλέγμα τι κοφινῶδες ἢ ψιαθῶδες, ἐν ᾧ φέρουσι τοὺς ἄνθρακας. In the translation it is called a "scuttle," which though a very different article, yet is with us, as λάρκος with the Greeks, inseparably associated with coal.

334. δράσῃς ὃ μέλλεις] They do not say *don't kill it*; they will not put into words such an intolerable idea; they prefer to say *don't do what is in your mind.* See on 317 supra.

336. ὁμήλικα τόνδε] Ἤτοι τὸν λάρκον, ἢ ἐμέ.—Scholiast. Beyond all question he means himself. The Chorus in the orchestra could hardly speak of the λάρκος on the stage as τόνδε; and the epithet φιλανθρακέα, as applied to the λάρκος, would be merely insipid; while if applied to the *man*, it explains why *his* life is bound up with the life of the λάρκος. He is such a charcoal-lover that if they slay the charcoal (infra 348) they will slay him also. He cannot survive the charcoal which he loves so well.

338. ἀλλὰ νυνί] Ἐπιτρέπουσιν αὐτῷ λέγειν, ἵνα μόνον ἀφῇ τὸν λάρκον.—Scholiast.

347. ἀνασείειν βοήν] *To shake* (or *lift*) *up a cry.* In Alciphron iii. 71 Phila-

Any child of ours in durance? What can make him wax so bold?
Di. Now then pelt me; here's the hostage! I will slay and will not spare.
I shall speedily discover which of you for charcoal care.
Chor. Heaven preserve us! 'tis a scuttle, 'tis my fellow-burgher true!
Never do the thing you mention: never do, O never do!
Di. Cry aloud! I'm going to slay him; I shall neither hear nor heed.
Chor. You will slay then this charcoal-adorer, its equal in years!
Di. Aye, for when I craved a hearing you refused to hear me plead.
Chor. Ah! but now! Now you may! Whatsoever suits you say.
Say you love, Say you prize, Our detested enemies.
Ne'er will I Faithless prove To the scuttle which I love.
Di. Well then first, the stones you gathered, throw them out upon the ground.
Chor. Out they go! All my hoard! Prithee, lay aside the sword.
Di. But I fear that in your lappets other missiles may be found.
Chor. All are gone! Every one! See my garment shaken wide!
Don't evade Promise made. Lay, O lay the sword aside.
Here's my robe Shaken out, As I twist and twirl about.
Di. You would then, would you, shake your cries aloft,

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porus, writing to ask a friend to support him on his first appearance upon the stage, says *σὺ δ' ἡμῖν μετὰ τῶν συνήθων* ΕΠΙΣΕΙΕ *τοὺς κρότους* so as to drown all dissentient noises. *ἐπισείειν* means to launch their cheers on the actor, *ἀνασείειν* to raise them up aloft. Here Dicaeopolis employs the peculiar word *ἀνασείειν*, because the preceding speech of the Chorus is full of shakes, *ἐκσέσεισται, σειόμενον, σειστός*. The infinitive is rightly in the present tense. The rules which govern the matter are as follows; (1) *where ἔμελλον refers to an intention which is subsequently carried into effect, the infinitive which follows is in the future tense*, Clouds 1301, Wasps 460, Frogs 268; (2) *where the intention goes, or has gone, no further, the infinitive is in the present tense*, Ach. 347, Knights 267. And the reason is plain. In the first case the intention has, in the second it has not, a future. The meaning of the line is so exceedingly clear and satisfactory that it cannot be necessary to encumber the Commentary with the wild vagaries of modern critics.

ὀλίγου τ' ἀπέθανον ἄνθρακες Παρνήσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.
δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
ἐθέλειν τ' ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,
ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν
ὑπὲρ Λακεδαιμονίων ἅπανθ' ὅσ' ἂν λέγω·
καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟ. τί οὖν οὐ λέγεις, ἐπίξηνον ἐξενεγκὼν θύραζ', [στρ.
ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;
πάνυ γὰρ ἐμέ γε πόθος ὅ τι φρονεῖς ἔχει.
ἀλλ' ᾗπερ αὐτὸς τὴν δίκην διωρίσω,
θεὶς δεῦρο τοὐπίξηνον ἐγχείρει λέγειν.

ΔΙ. ἰδοὺ θεᾶσθε, τὸ μὲν ἐπίξηνον τοδί,
ὁ δ' ἀνὴρ ὁ λέξων οὑτοσὶ τυννουτοσί.
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,

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348. Παρνήσιοι] From Mount Parnes, the mountain which rose immediately at the back of Acharnae, and from whose wooded sides the inhabitants of that town were accustomed to obtain the timber for their charcoal.

349. τὴν ἀτοπίαν] *The extraordinary perverseness.*

350. τῆς μαρίλης] Μαρίλη is the *black dust* of the charcoal, whence the name Μαριλάδης infra 609. ἡ ἐξ ἀνθράκων τέφρα μαρίλη λέγεται. μαρίλης οὖν, ἀντὶ τοῦ τῆς ἀπὸ τῶν ἀνθράκων σποδιᾶς ἐπαφῆκεν ὁ λάρκος ὑπὸ ἀγωνίας, ὥσπερ ἡ σηπία τὸ μέλαν· θηρώμεναι γὰρ αἱ σηπίαι ἐπαφιᾶσιν ἐκ τοῦ προσόντος αὐταῖς μέλανος, ταράττειν βουλόμεναι τὸν παρ' αὐταῖς τόπον, ἵνα μὴ καταφανεῖς ὦσι τοῖς θηρῶσιν.—Scholiast.

352. ὀμφακίαν] *Sour*, literally, *wine made from unripe grapes.* ἀντὶ τοῦ ὠμὸν καὶ σκληρόν. μεταφορικῶς ἀπὸ τῶν ὀμφάκων· οὕτως δὲ αἱ σταφυλαὶ δριμεῖαι οὖσαι καὶ οὔπω πέπειροι καλοῦνται.—Scholiast. The "sour grapes" of the fox in the fable are, in the original, ὄμφακες. Photius s.v. says Ὄμφακα· πᾶν τὸ αὐστηρὸν λέγουσιν. Dicaeopolis is philosophizing on the strange sourness of men's hearts.

354. ἴσον ἴσῳ φέρον] The expression is properly used of wine mingled with

And this Parnesian charcoal all but died,
Slain by the madness of its fellow-burghers.
And in its fright this scuttle, cuttle-wise,
Voided its inky blackness on my clothes.
Alas that men should carry hearts as sour
As unripe grapes, to pelt and roar, nor hear
A tempered statement mingled half and half;
Not though I'm willing o'er a chopping-block
To say my say for Lacedaemon's folk.
And yet I love, be sure, my own dear life.

CHOR. O why not bring the block out of doors without delay,
And speak the mighty speech which you think will win the day?
For really I've a longing to hear what you will say!
So in the fashion you yourself prescribed,
Place here the chopping-block and start your speech.

DI. Well look and see, the chopping-block is here,
And I'm to speak, poor little friendless I.
Still never mind; I won't enshield myself,

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an equal quantity of water. See Plutus 1132 and the Commentary there. Athenaeus has a chapter (x. 37, pp. 430, 431) on this half-and-half mixture, and cites various passages in which it is mentioned. The participle *φέρον* means that the wine will admit an equal quantity of water without injury to its flavour. Cf. Knights 1188. Here the phrase is transferred to a speech which will hold an equal balance, and be temperate and just in its statements; *ἀντὶ τοῦ δίκαιον καὶ ἐξ ἴσου, ἀπὸ μεταφορᾶς τοῦ κιρναμένου οἴνου πρὸς τὸ ὕδωρ ἴσον.*—Scholiast.

362. *πόθος*] *Λείπει τὸ μαθεῖν.*—Scholiast.

366. *τὸ μὲν ἐπίξηνον τοδί*] Dicaeopolis, who while the Chorus were speaking, had re-entered his house, now emerges with the chopping-block, which he places in the required position on the stage.

368. *οὐκ ἐνασπιδώσομαι*] The old grammarians explain this expression by "I will not arm myself," "I will make no preparation for the fray." But modern scholars mostly take it to mean "I will not skulk behind my shield," "I will go forward openly and speak my mind without fear or favour." And this

λέξω δ' ὑπὲρ Λακεδαιμονίων ἃ μοι δοκεῖ.
καίτοι δέδοικα πολλά· τούς τε γὰρ τρόπους
τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα
ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
ἀνὴρ ἀλαζὼν καὶ δίκαια κἄδικα·
κἀνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν·
αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἅπαθον
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον
διέβαλλε καὶ ψευδῆ κατεγλώττιζέ μου
κἀκυκλοβόρει κἄπλυνεν, ὥστ' ὀλίγου πάνυ

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seems the meaning most suited to the context. Though Dicaeopolis is referring only to his own (metaphorical) shield, yet possibly the best illustration of the word is the battle-scene in the eighth Iliad, where Teucer, covered by the shield of Aias, glances round the hostile ranks, steps out and discharges his unerring arrow, and immediately takes refuge again behind the protection of that mighty shield. Dicaeopolis will not do that: he will go boldly forward, and (to use a present-day vulgarism) face the music.

370. δέδοικα πολλά] Dicaeopolis perceives danger-signals from three different quarters, viz. (1) from the country people, (2) from the old dicasts, and (3) from Cleon. The country folk, driven from their rural cares and avocations into the bustling metropolis, can only gape with wonderment at the clever speeches of the demagogues, and, won by their praise and flattery, become eager supporters of the War. They do not see that the orators are merely using them for their own purposes or, as the poet expresses it both here and in Peace 633, that they are being bought and sold. The whole passage in the Peace (632–7) is like a commentary on the present lines. The country people are being bought and sold, because it is they who are being ruined, while the orators flourish, by the War; and yet they are deluded, by the speeches of these very orators, into becoming the mainstay of the War party. It would indeed have been impossible for the elderly countrymen to have survived the destruction of all their possessions, had not Pericles instituted the dicastic fee, obtainable by all over thirty years of age. Younger men would be earning a livelihood as soldiers or sailors.

I'll speak my mind for Lacedaemon's folk.
And yet I fear; for well I know the moods
Of our good country people, how they love
To hear the City and themselves be-praised
By some intriguing humbug, right or wrong,
Nor ever dream they are being bought and sold.
And well I know the minds of those old men
Looking for nothing but a verdict-bite.
Aye and I know what I myself endured
At Cleon's hands for last year's Comedy.
How to the Council-house he haled me off,
And slanged, and lied, and slandered, and betongued me,
Roaring Cycloborus-wise; till I well nigh

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375. *γερόντων*] Any citizen over thirty years of age was qualified to become a dicast; but the office was generally sought by the older citizens; and the dicasts are constantly spoken of as *γέροντες, πρεσβύτεροι,* and the like, Knights 977, Wasps 224, &c. These old dicasts are always looking out, that is longing (*βλέποντες*, cf. Wasps 847 *τιμᾶν βλέπω*), for the opportunity of giving a sharp verdict-bite.

378. *τὴν πέρυσι κωμῳδίαν*] That is, the Babylonians; the second Comedy produced by Aristophanes. It was exhibited at the Great Dionysia, B.C. 426, and contained an attack upon Cleon, to which the demagogue replied by taking proceedings against the poet before the Council of 500. Those proceedings are thrice alluded to in the present play, here and infra 502 and 630; and in each place the action of Cleon is described by the word *διέβαλλε*, the word perpetually used in the Knights and elsewhere to designate the slanderous accusations brought by Cleon against all who presumed to oppose him. See Knights 7 and the Commentary there. A slight notice of the Babylonians and of the litigation which followed it will be found in the Introduction to this play.

381. *κἀκυκλοβόρει*] The verb *κυκλοβορέω* is fashioned by the poet from Cycloborus, the noisy little torrent which, in the winter months, went brawling over its stones through the midst of Athens. *Κυκλόβορος· ποταμὸς ἐν Ἀθήναις χείμαρρος, ἄγαν ἠχῶν*, says the Scholiast here; *ποταμὸς τῶν Ἀθηναίων, οὐκ ἀεὶ οὐδὲ διὰ παντὸς ῥέων, ἀλλὰ χειμάρρους. φησὶν οὖν, τραχεῖαν φωνὴν ἔχων, καθάπερ ὁ ποταμὸς ἐπειδὰν ῥέῃ.*—Scholiast on Knights 137. There, again, Cleon is described as *Κυκλοβόρου φωνὴν ἔχων*. Seemingly there were some notes in

ἀπωλόμην μολυνοπραγμονούμενος.
νῦν οὖν με πρῶτον πρὶν λέγειν ἐάσατε
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.

ΧΟ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς; [ἀντ.
λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότριχά τιν' Ἄϊδος κυνῆν·
εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται.

ΔΙ. ὥρα 'στὶν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
παῖ παῖ. ΚΗ. τίς οὗτος; ΔΙ. ἔνδον ἔστ' Εὐριπίδης;

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the high-pitched and truculent voice of the demagogue which irresistibly reminded his hearers of a brawling torrent, for in the Parabasis of the Wasps and Peace his voice is again likened to the φωνὴ χαράδρας ὄλεθρον τετοκυίας.—πλύνειν is very commonly used of *deluging* a person with abuse; cf. Plutus 1061. I will merely cite a couple of instances from St. Chrysostom. David, he says, had seen Shimei μυρίοις αὐτὸν ὀνείδεσι πλύνοντα.—Hom. ix in Matth. p. 132 B. μυρίοις πλύνοντες σκώμμασιν.—Id. lviii, p. 592 E.

384. ἐνσκευάσασθαι] This line must, I think, have been borrowed from the Telephus of Euripides, where the wounded Mysian is disguising himself as a beggar, to gain entrance into the camp of the Achaeans. This makes it a fitting prelude to the ensuing scene and accounts for its reappearance, infra 436. The scene with the λάρκος, the interview with Euripides, and the speech to the audience are all full of the Telephus. The story of the Euripidean Play is told in the Commentary on Frogs 855.

390. Ἄϊδος κυνῆν] The "helmet of Hades," that is, of "Invisibility," was as familiar in the old Greek legends as is the "Cap of Darkness" in our own fairy tales. It is mentioned by Homer, Hesiod, and Pindar, and frequently by later poets. It rendered its wearer invisible, even to immortal Gods. Athene, descending to the assistance of Diomed, dons the helmet of Hades, that Ares might not be aware of her presence. But what has Hieronymus to do with this? He was a poet, the son of Xenophontes, noted for the untidy mop of his shaggy and unkempt hair which well nigh concealed his countenance. In Clouds 349 he is described as a "wild and hairy man." Here Aristophanes, whether originating the jest, or merely availing himself of a popular joke upon the man, takes his wilderness of hair as equivalent

Was done to death, bemiryslushified.
Now therefore suffer me, before I start,
To dress me up the loathliest way I can.

CHOR. O why keep putting off with that shilly-shally air?
Hieronymus may lend you, for anything I care,
The shaggy "Cap of Darkness" from his tangle-matted hair.
Then open all the wiles of Sisyphus,
Since this encounter will not brook delay.

DI. Now must my heart be strong, and I depart
To find Euripides. Boy! Ho there, boy!

CEPHISOPHON. Who calls me? DI. Is Euripides within?

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to the helmet of Hades. The long epithet applies only to the natural overgrowth of Hieronymus; the helmet which Athene donned was, we are told by Eustathius and others, in the nature of a very dense cloud, *νέφος τι πυκνότατον*.—Sisyphus, "the craftiest of all mankind" (Iliad vi. 153), is to us best known, not for his tricks and treacheries, but for the punishment which awaited them in the unseen world. There he was doomed to push to the top of a lofty hill an enormous stone, which invariably, as it neared the top, rolled back to the bottom again.

392. *σκῆψιν*] *Excuse; plea for evasion*, not meeting the case on its merits. It is really a legal term: cf. Eccl. 1027, Plutus 904.

394. *ὡς Εὐριπίδην*] Wanting a set of beggarly rags, where should Dicaeopolis turn but to the poet who is elsewhere described as a *πτωχοποιός*, a *ῥακιοσυρραπτάδης*, and is here presented to us as a veritable old-clothes-man? He has not far to go, for fortunately one of the houses in the background now turns out to be the house of Euripides. See the opening note of this Commentary.

395. ΚΗΦΙΣΟΦΩΝ] Whether we call the speaker Κηφισοφῶν or *θεράπων* there is no doubt that Cephisophon is the person represented. The Ravenna Scholiast, like the other Scholiasts, is clear on the point. "Cephisophon answers the door," he says on this line; and on *τρισμακάρι'*, five lines below, "Dicaeopolis says this in admiration of Cephisophon's remarks." And doubtless Marco Musuro, in settling the Aldine text, found the name Κηφισοφῶν in the MSS. he consulted; and accordingly the name is read in every edition before Elmsley. Elmsley was the first to introduce *θεράπων*, observing "Cephisophontem Euripidis servum non fuisse vel ex eius nomine satis constat." But even if this were so, I should heartily agree with Fritzsche who, in note 15 to his "De Aristophanis Thesmo-

ΚΗ. *οὐκ ἔνδον, ἔνδον ἐστὶν, εἰ γνώμην ἔχεις.*
ΔΙ. *πῶς ἔνδον, εἶτ' οὐκ ἔνδον;* ΚΗ. *ὀρθῶς, ὦ γέρον.*
ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ
τραγῳδίαν. ΔΙ. *ὦ τρισμακάρι' Εὐριπίδη,*
ὅθ' ὁ δοῦλος οὑτωσὶ σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν. ΚΗ. *ἀλλ' ἀδύνατον.* ΔΙ. *ἀλλ' ὅμως.*
οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν,
Εὐριπίδη, Εὐριπίδιον,

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phoriazusis secundis Commentatio," says "Mire fallitur Elmsleius. Non fuit servus Euripidis Cephisophon, sed servus inducitur ab Aristophane cui libera fuit quidvis fingendi potestas, ut Comico." But, in fact, from the Greek Life of Euripides, discovered after the publication of Elmsley's Acharnians, it appears that Cephisophon was originally a slave, though promoted for his intelligence to be the friend and associate of his master. There is a deplorable tendency nowadays to strike out of the *dramatis personae* proper names, and substitute such general words as *θεράπων, οἰκέτης, θυρωρὸς, κηδεστὴς*, and the like. This practice, besides doing away with much of the picturesqueness of the drama, places the modern reader at a great and unnecessary disadvantage as compared with an ancient spectator. For on the stage the mask would to some extent be fashioned into a resemblance of the individual represented: and the actor would doubtless imitate any special tricks of speech or manner which would serve to identify the original; whereas the reader is destitute of all these helps to the right understanding of the Comedy.

396. *οὐκ ἔνδον, ἔνδον ἐστίν*] These little apparent contradictions are quite in the manner of Euripides, and commentators have collected a host of examples from his extant plays. I will give one or two of them. *ἔστιν τε κοὐκ ἔτ' ἔστιν.*—Alcestis 521. *τεθνᾶσι κοὐ τεθνᾶσιν.*—Hel. 138. *'Αργεῖος οὐκ 'Αργεῖος.*—Or. 904. *οὐχ ἑκὼν ἑκών.*—Iph. in Taur. 512.—*εἰ γνώμην ἔχεις, if you have sense* enough to understand me. *ἀντὶ τοῦ εἰ φρόνιμος εἶ καὶ συνετός.*—Scholiast.

398. *ἐπύλλια*] The same contemptuous diminutive is applied to the writings of Euripides in Peace 532, Frogs 942. In the latter passage Dr. Merry acutely suggests a play on *ἑρπύλλια*, and something of the kind may be intended here.

399. *ἀναβάδην*] In such phrases as *ἀναβάδην καθίζειν, ἀναβάδην καθήμενος*, the adverb usually means *with the feet up.* See Plutus 1123 and the Commentary there. But Aristophanes is never averse to using words in a new and unexpected signification, and in no Comedy does

CE. Within and not within, if you conceive me.
DI. Within and not within? CE. 'Tis even so.
His mind, without, is culling flowers of song,
But he, within, is sitting up aloft
Writing a Play. DI. O lucky, lucky Poet,
Whose very servant says such clever things!
But call him. CE. But it can't be done. DI. But still . . . !
For go I won't. I'll hammer at the door.
Euripides, my sweet one!

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he do this so habitually as in the Acharnians. And it seems to me clear that he is here employing ἀναβάδην and καταβάδην in the (unusual) sense of *up aloft* and *down below*; the καταβάδην of 411 corresponding to the καταβαίνειν of 409.

401. ὑποκρίνεται] All the MSS., except the Ravenna, have ἀπεκρίνατο, and so all editions down to and including Brunck's. And I strongly suspect that ὑποκρίνεται, the reading of the Ravenna MS., is merely the equivalent of ἀποκρίνεται, *answers*. That is the sense which it bears in Homer and Herodotus, and once in Thucydides (vii. 44). ὑποκρίνεσθαι· τὸ ἀποκρίνεσθαι οἱ παλαιοί· Θουκυδίδης ἑβδόμῃ. καὶ οἱ Ἴωνες οὕτως.—Photius. Etym. Magn. s.v. ὑποκριτής; and so all the grammarians. Elmsley however, and recent scholars generally, take it to mean *interprets*, as in Wasps 53, οὕτως ὑποκρινόμενον σοφῶς ὀνείρατα. But the cleverness of Cephisophon seems to consist in his giving such an ingenious *answer*, οὐκ ἔνδον, ἔνδον ἐστίν, rather than in *interpreting* his own enigmatic utterance.

402. ἀλλ' ὅμως] The omission of the verb (in this case ἐκκάλεσον) turns these words into a sort of mute supplication. Cf. infra 408. Dicaeopolis is making fun of Euripides, with whom this was a favourite phrase; Hec. 843, Medea 501, Iph. in Aul. 904, Electra 753. And no doubt the *attamen* in Terence, Andria iv. 2. 28, 30 represents the same phrase. See also inf. 956.

404. Εὐριπίδιον] Diminutives of this kind have nothing to do with size, they are merely used ὑποκοριστικῶς. Εὐριπίδιον means not "my *little* Euripides" but my *darling* Euripides: just as βοιδίοιν, infra 1036, means my *precious* yoke of oxen; Βοιωτίδιον, infra 872, my *dearest* Boeotian; and Λαμαχίππιον, infra 1206, my *sweet* Lamachippus. Bentley observed that the two fragmentary lines, Εὐριπίδη, Εὐριπίδιον, . . . ἀλλ' οὐ σχολή, if joined, make one complete senarius; and Hermann observes that the same may be said of the two fragmentary lines in Frogs 664–6, Πόσειδον, ἤλγησέν τις . . . ἁλὸς ἐν βένθεσιν. Whether this is merely accidental, or whether the poet's ear required a balance to the original irregularity, it is now impossible to say.

ὑπάκουσον, εἴπερ πώποτ᾽ ἀνθρώπων τινί·
Δικαιόπολις καλεῖ σε Χολλείδης, ἐγώ.

ΕΥ. ἀλλ᾽ οὐ σχολή.

ΔΙ. ἀλλ᾽ ἐκκυκλήθητ᾽. ΕΥ. ἀλλ᾽ ἀδύνατον. ΔΙ. ἀλλ᾽ ὅμως.

ΕΥ. ἀλλ᾽ ἐκκυκλήσομαι· καταβαίνειν δ᾽ οὐ σχολή.

ΔΙ. Εὐριπίδη, ΕΥ. τί λέλακας; ΔΙ. ἀναβάδην ποιεῖς,
ἐξὸν καταβάδην· οὐκ ἐτὸς χωλοὺς ποιεῖς.
ἀτὰρ τί τὰ ῥάκι᾽ ἐκ τραγῳδίας ἔχεις,
ἐσθῆτ᾽ ἐλεεινήν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.
ἀλλ᾽ ἀντιβολῶ πρὸς τῶν γονάτων σ᾽, Εὐριπίδη,
δός μοι ῥάκιόν τι τοῦ παλαιοῦ δράματος.
δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·
αὕτη δὲ θάνατον, ἢν κακῶς λέξω, φέρει.

ΕΥ. τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἰνεὺς ὁδὶ

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406. Χολλείδης] This deme is supposed to have been situated near the south-eastern extremity of the Hymettian range, about twelve miles from Athens. The evidence is not very strong, consisting merely of an inscription, Ἀρχέδημος ὁ Φηραῖος καὶ Χολλείδης ταῖς Νύμφαις ᾠκοδόμησε, found in a grotto dedicated to the Nymphs in that locality; but no other place has put in a claim. See Leake's Topography of Athens, ii. 57; Wordsworth's Athens and Attica, chap. 25. In answer to the old Cholleidian's clamorous summons the voice of Euripides is heard from the upper chamber within the house. He does not become visible until after line 409.

408. ἐκκυκλήθητ᾽] *Be wheeled out; show yourself by means of the eccyclema.* By this well-known theatrical machinery the front wall of the house turned as if on a pivot, disclosing what was within, and bringing out a portion of the interior attached to the wall. Some observations on the eccyclema will be found in the Introduction.

409. καταβαίνειν] *To come down* from the upper story; as καταβαίνω, καταβαίνεις in Thesm. 482, 483, and καταδραμοῦσα in Eccl. 961. After this line the ἐκκύκλημα begins to work; the house opens, and Euripides is brought out in the upper chamber, engaged upon a Tragic Play. Somewhere, probably in the lower story, are various heaps of ragged clothes.

410. τί λέλακας;] Euripides, now visible to the whole theatre in his elevated and, apparently, perilous position, naturally speaks in stilted and tragic style. The words τί λέλακας; *what shrillest thou?* are what he would use

O if you ever hearkened, hearken now.
'Tis I, Cholleidian Dicaeopolis.
EURIPIDES. But I've no time.
DI. But pivot. EUR. But it can't be done. DI. But still . . . !
EUR. Well then, I'll pivot, but I can't come down.
DI. Euripides! EUR. Aye. DI. Why do you write up there,
And not down here? That's why you make lame heroes.
And wherefore sit you robed in tragic rags,
A pitiful garb? That's why you make them beggars.
But by your knees, Euripides, I pray,
Lend me some rags from that old Play of yours;
For to the Chorus I to-day must speak
A lengthy speech; and if I fail, 'tis DEATH.
EUR. Rags! Rags! what rags? Mean you the rags wherein

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in his Tragedy, but are very far removed from the language of ordinary life. See the note on Plutus 39.

411. *οὐκ ἐτός*] *Not without cause.* I understand now, he means, why your heroes are lame, since you bring them into being on such a dangerous height.

412. *ῥάκι' ἐκ τραγῳδίας*] Euripides is clad in rags, such as his own Tragic heroes were accustomed to wear; and Dicaeopolis insinuates that rags are his favourite costume, and that he dresses his heroes in rags in order that from their cast-off clothes he may obtain a plentiful supply for his own use. "Haud frustra est quod pauperes fingis, scilicet ut laceris Tragicorum heroum pannis ipse amiciri possis."

415. *τοῦ παλαιοῦ δράματος*] Τοῦ Τηλέφου.—Scholiast. The Telephus was acted in the archonship of Glaucines at the commencement of the year 438 B.C., thirteen years before the exhibition of the Acharnians. We learn from an Argument to the Alcestis that at the Tragic competition of that year the prize was awarded to Sophocles; and that Euripides was placed second with the Cretan women, the Alcmaeon (*τῷ διὰ Ψωφῖδος*), the Telephus, and the Alcestis.

416. *ῥῆσιν μακράν*] He hopes by this to commend himself to Euripides, who was very partial to long speeches: *ἐπειδὴ καὶ τοὺς ἀγγέλους καὶ τοὺς προλόγους μακρολογοῦντας εἰσάγει Εὐριπίδης*, as the Scholiast remarks.

418. *Οἰνεύς*] Euripides mentions the names of seven plays, in each of which the hero, or heroine, is introduced in a squalid or beggarly garb. In his "Oeneus" Diomed, returning from the

ὁ δύσποτμος γεραιὸς ἠγωνίζετο;
ΔΙ. οὐκ Οἰνέως ἦν, ἀλλ' ἔτ' ἀθλιωτέρου.
ΕΥ. τὰ τοῦ τυφλοῦ Φοίνικος; ΔΙ. οὐ Φοίνικος, οὔ,
ἀλλ' ἕτερος ἦν Φοίνικος ἀθλιώτερος.
ΕΥ. ποίας ποθ' ἀνὴρ λακίδας αἰτεῖται πέπλων;
ἀλλ' ἢ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;
ΔΙ. οὔκ, ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου.
ΕΥ. ἀλλ' ἢ τὰ δυσπινῆ θέλεις πεπλώματα
ἃ Βελλεροφόντης εἶχ' ὁ χωλὸς οὑτοσί;

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successful expedition of the Epigoni against Thebes, finds his grandfather Oeneus (whom he had left King of Calydon) wandering about in rags, deserted by all his comrades, *οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί*; see Frogs 72 and the note there. He has been deprived of his throne by his nephews, the sons of Agrius, who have treated him with the utmost contumely, even making his uncrowned head a mark for their cottabus-throws. An eyewitness, probably a domestic still faithful to his former lord, tells the tale.

> And oft with arrowy winedrops would they strike
> The old man's head; and I was set to crown
> The victor, and award the cottabus-prize. ATH. xv. 3.

It may be that the words *ἀλλ' οὐ σχολή*, 407 supra, are meant to recall a line in the same play, where Oeneus says

> *σχολὴ μὲν οὐχί, τῷ δὲ δυστυχοῦντί πως*
> *τερπνὸν τὸ λέξαι, κἀποκλαύσασθαι πάλιν.* STOBAEUS 113. 1.

As Euripides says *ὁδὶ* he points, I suppose, to the rags which Oeneus wore.

421. *Φοίνικος*] This is the Phoenix of Homer who, in the Ninth Iliad, recounts the misdeeds of his youth without any shame or compunction. But Euripides followed another legend, according to which Phoenix did nothing amiss, but was a Joseph, falsely accused by a Potiphar's wife in the shape of his father Amyntor's concubine or second wife. I think that Euripides must have considered her a second wife, and that the line cited from this Tragedy in Thesm. 413 *δέσποινα γὰρ γέροντι νυμφίῳ γυνή* has reference to the strong influence she exercised over Amyntor, urging him to take vengeance on her presumptuous stepson. Phoenix, blinded by his father, fled (doubtless robed in rags) to the court of Peleus, who received him and entrusted him with the education of his son Achilles.

423. *λακίδας πέπλων*] *Λακίδας· τὰ διερρωγότα ἱμάτια.*—Scholiast. The phrase is probably taken direct from Euripides who, in Troades 497, has *τρυχηρὰ πέπλων λακίσματα* in exactly the same sense.

This poor old Oeneus came upon the stage?
DI. Not Oeneus, no; a wretcheder man than he.
EUR. Those that blind Phoenix wore? DI. Not Phoenix, no;
Some other man still wretcheder than Phoenix.
EUR. What shreds of raiment can the fellow mean?
Can it be those of beggarly Philoctetes?
DI. One far, far, far, more beggarly than he.
EUR. Can it be then the loathly gaberdine
Wherein the lame Bellerophon was clad?

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424. Φιλοκτήτου] The Philoctetes was exhibited in the year 431 B.C. in the archonship of Pythodorus. The other competitors for the Tragic prize on that occasion were Euphorion and Sophocles. The result is given in one of the Arguments to the Medea; πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης, Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι. A considerable portion of the earlier scenes is turned into prose by Dio Chrysostom, Orations 52 and 59. It commences with a soliloquy of Odysseus, who has just landed at Lemnos, and is complaining that his reputation of being the cleverest and most resourceful of the Greeks is continually involving him in the most hazardous enterprises. He well knows that Philoctetes, if by any chance he recognized him, would immediately kill him; but Athene had promised to change his appearance and his voice so that he should escape recognition. Presently he perceives Philoctetes approaching, and exclaims ὢ τοῦ χαλεποῦ καὶ δεινοῦ δράματος, τό τε γὰρ εἶδος ὑπὸ τῆς νόσου φοβερὸν, ἥ τε στολὴ ἀήθης· δοραὶ θηρίων καλύπτουσιν αὐτόν. And in the dialogue which ensues Philoctetes explains that all his raiment has by age fallen to pieces, and that he is obliged to get his clothing as well as his food, γλίσχρως καὶ μόλις, by the aid of his bow and arrows.

427. Βελλεροφόντης] The "Bellerophon" of Euripides does not seem to have touched upon that hero's relations with Proetus and Stheneboea. *They* formed the subject of the "Stheneboea." In the "Bellerophon" he is attempting to ride the winged Pegasus to heaven; but the horse, maddened by a gadfly which Zeus had sent for the purpose, grew unmanageable, and threw its rider, who is brought on the stage lamed and dilapidated. It is from this scene that the line κυλίνδετ' (or κομίζετ') εἴσω τόνδε τὸν δυσδαίμονα (Knights 1249) is borrowed. And the whole idea of the flight to Heaven is burlesqued in Peace 75–172; and the final warning of the daughters—

ἐκεῖνο τήρει μὴ σφαλεὶς καταρρυῇς
ἐντεῦθεν, εἶτα χωλὸς ὢν Εὐριπίδῃ
λόγον παράσχῃς, καὶ τραγῳδία γένῃ,

ΔΙ. οὐ Βελλεροφόντης· ἀλλὰ κἀκεῖνος μὲν ἦν
χωλὸς, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
ΕΥ. οἶδ' ἄνδρα, Μυσὸν Τήλεφον. ΔΙ. ναὶ, Τήλεφον·
τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.
ΕΥ. ὦ παῖ, δὸς αὐτῷ Τηλέφου ῥακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν,
μεταξὺ τῶν Ἰνοῦς. ΚΗ. ἰδοὺ, ταυτὶ λαβέ.
ΔΙ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ,
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.
Εὐριπίδη, 'πειδήπερ ἐχαρίσω ταδὶ,
κἀκεῖνά μοι δὸς τἀκόλουθα τῶν ῥακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον,

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refers to the dismal appearance of Bellerophon in the Tragedy after his fall from Pegasus. See also Wasps 757.

431. σπάργανα] Properly an infant's *swaddling-clothes*, but here used derisively of the beggarly wraps in which the lame Telephus was swathed in the Tragedy.

433. Θυεστείων ῥακῶν] Ἤτοι τὰ τῶν Κρησσῶν ἢ αὐτοῦ τοῦ Θυέστου.—Scholiast. In endeavouring to ascertain the particular rags for which Dicaeopolis was asking, Euripides has already named five ragged heroes; and now, in indicating where those particular rags are to be found, he mentions two further names, those of Thyestes and Ino. Each of these two lives was full of tragedy, but in neither case is it quite certain where the rags come in. Thyestes appeared in two plays of Euripides, one called the "Thyestes" after the hero, and the other the "Cretan women" after the Chorus of the play. And the Scholiast does not know to which of the two Aristophanes is here referring. But probably he was represented as in great poverty and distress after his expulsion by Atreus from Mycenae. The legend of Ino and Athamas is told in a variety of forms; in that which Euripides seems to have followed she was his first wife, and roaming as a Bacchanal over the mountains disappeared for so long a period that she was given up for lost. Athamas therefore married a second wife; but presently learning that Ino was still alive, and feeling that he loved her best, he brought her back, and introduced her into the house in the guise of a maidservant. Here, probably, Euripides found his opportunity for clothing her in rags and tatters. This judicious proceeding on the part of Athamas led naturally to

DI. Bellerophon? no; yet mine too limped and begged,
A terrible chap to talk. EUR. I know the man.
The Mysian Telephus. DI. Telephus it is!
Lend me, I pray, that hero's swaddling-clothes.
EUR. Boy, fetch him out the rags of Telephus.
They lie above the Thyesteian rags,
'Twixt those and Ino's. CE. (*To Di.*) Take them; here they are.
DI. (*Holding up the tattered garment against the light.*)
Lord Zeus, whose eyes can pierce through everywhere,
Let me be dressed the loathliest way I can.
Euripides, you have freely given the rags,
Now give, I pray you, what pertains to these,
The Mysian cap to set upon my head.
For I've to-day to act a beggar's part,

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a series of catastrophes, involving the death of both his wives and of their respective children.

435. ὦ Ζεῦ διόπτα] Dicaeopolis holds the garment up, and as the light streams through its innumerable holes, he apostrophizes Zeus as the Lord of the sky, who looks down upon, and looks through, every thing (and especially through the tatters of Telephus's beggarly raiment).

436. ἐνσκευάσασθαι] On its previous occurrence, supra 384, the infinitive was governed by ἐάσατε. Here it is governed by δὸς or ποίησον understood.

439. πιλίδιον] This was a loose felt cap with flaps coming over the ears; τὸ νῦν καλούμενον καμελαύκιον, says the Scholiast, who was probably a Byzantine living between the fifth and ninth centuries of our era, when a cap of this kind was commonly called a καμηλαυκὶς or καμηλαύκιον. Thus when Illus, the famous Master of the Offices to the Emperor Zeno, lost the tip of his right ear by the sword of a would-be assassin, he ever after wore a καμηλαύκιον to conceal the disfigurement from the public (Theophanes, Chronographia, p. 88 A, ed. Goar, where see Goar's note). Dicaeopolis gets the cap, but the plural κἀκεῖνα in the preceding verse shows that his requirements will go beyond that.

440. δεῖ γάρ με δόξαι] This and the following line, according to the Scholiast, are borrowed without change from the Telephus. The present line, it will be observed, does not conform to Porson's well-known canon about the final cretic. The description which follows is merely a skit upon the futility of Tragic disguises. Dicaeopolis has no intention of disguising himself from the Chorus.

εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μή·
τοὺς μὲν θεατὰς εἰδέναι μ' ὃς εἴμ' ἐγώ,
τοὺς δ' αὖ χορευτὰς ἠλιθίους παρεστάναι,
ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.
ΕΥ. δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾷ φρενί.
ΔΙ. εὐδαιμονοίης, Τηλέφῳ δ' ἁγὼ φρονῶ.
εὖ γ'· οἷον ἤδη ῥηματίων ἐμπίπλαμαι.
ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
ΕΥ. τουτὶ λαβὼν ἄπελθε λαΐνων σταθμῶν.
ΔΙ. ὦ θύμ', ὁρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων,
πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ
γλίσχρος προσαιτῶν λιπαρῶν τ'. Εὐριπίδη,
δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.
ΕΥ. τί δ', ὦ τάλας, σε τοῦδ' ἔχει πλέκους χρέος;
ΔΙ. χρέος μὲν οὐδὲν, βούλομαι δ' ὅμως λαβεῖν.
ΕΥ. λυπηρὸς ἴσθ' ὢν κἀποχώρησον δόμων.
ΔΙ. φεῦ· εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.

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444. ῥηματίοις] *Smart little phraselets.* The diminutive is used again of the language of Euripides, infra 447, Peace 534; whilst in the Frogs (821, 824, 828, 881) ῥήματα is specially appropriated to the language of Aeschylus. Cf. also ἐπύλλια supra 398.—σκιμαλίζειν the Scholiasts explain as meaning τῷ μικρῷ δακτύλῳ τῶν ὀρνίθων ἀποπειρᾶσθαι εἰ ᾠοτοκοῦσιν. Cf. Peace 549.

445. πυκνῇ φρενί] The language is Euripidean (Iph. in Aul. 67), though whether it occurred in the Telephus we are not told. πυκνὸς is *subtle, crafty.* Cf. Knights 1132, Birds 430, Thesm. 438, Eccl. 571.

446. εὐδαιμονοίης] This line, the Scholiast informs us, is borrowed from the Telephus, where it stood καλῶς ἔχοιμι, Τηλέφῳ δ' ἁγὼ φρονῶ. There it was probably spoken by the disguised Telephus himself, who intended his hearers to imagine that he was really wishing ill, when in truth he was wishing all good luck, to Telephus. Here of course Dicaeopolis has the converse intention. In Eur. Hel. 1405 Helen, wishing ill to her persecutor Theoclymenus, and all good things to her disguised husband (*this stranger*), says to the former, θεοὶ δὲ σοί τε δοῖεν οἷ' ἐγὼ θέλω | καὶ τῷ ξένῳ τῷδ'.

447. εὖ γ' κ.τ.λ.] The old countryman had hitherto been an utter stranger to

To be myself, yet not to seem myself;
The audience there will know me who I am,
Whilst all the Chorus stand like idiots by,
The while I fillip them with cunning words.

EUR. Take it; you subtly plan ingenious schemes.

DI. To thee, good luck; to Telephus—what I wish him!
Yah! why I'm full of cunning words already.
But now, methinks, I need a beggar's staff.

EUR. Take this, and get thee from the marble halls.

DI. O Soul, thou seest me from the mansion thrust,
Still wanting many a boon. Now in thy prayer
Be close and instant. Give, Euripides,
A little basket with a hole burnt through it.

EUR. What need you, hapless one, of this poor wicker?

DI. No need perchance; but O I want it so.

EUR. Know that you're wearisome, and get you gone.

DI. Alas! Heaven bless you, as it blessed your mother.

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the subtle turns of thought and language in which the dramatic heroes of Euripides were accustomed to indulge; but no sooner is he clothed in the rags and tatters of Telephus than he finds himself, to his surprise and delight, endowed with all that hero's power of expression, and able to bandy subtleties on equal terms with the great Master himself.

453. *σπυρίδιον*] Probably, in all his requests, Dicaeopolis is only asking for the articles with which Telephus was really equipped in the Tragedy. That he carried a *σπυρίδιον* we know from the statement, to which Kuster refers, in Diogenes Laertius vi. 87, that Crates became a Cynic *θεασάμενος ἔν τινι τραγῳδίᾳ Τήλεφον σπυρίδιον ἔχοντα καὶ τἄλλα λυπρόν*.

454. *πλέκους*] The Scholiast is doubtless right in saying that this is a parody of the Telephus; and I think that the parody must extend beyond the line he quotes, *τί δ', ὦ τάλας, σὺ τῷδε πείθεσθαι θέλεις*; It seems to me probable that in the Tragedy both this and the following line form part of the dialogue in which Telephus is seeking to obtain possession of the infant Orestes; and that here, as in Peace 528 (another parody of the Telephus), Aristophanes is substituting the word *πλέκος* for the *τέκος* of Euripides.

455. *χρέος μὲν οὐδέν*] It is not merely a question of *need*; "our barest beggars Are in the poorest thing superfluous," as King Lear says.

ΕΥ. *ἄπελθε νῦν μοι.* ΔΙ. *μάλλά μοι δὸς ἓν μόνον,*
κοτυλίσκιον τὸ χεῖλος ἀποκεκρουσμένον.
ΕΥ. *φθείρου λαβὼν τόδ᾽· ἴσθι δ᾽ ὀχληρὸς ὢν δόμοις.*
ΔΙ. *οὔπω μὰ Δί᾽ οἶσθ᾽ οἷ᾽ αὐτὸς ἐργάζει κακά.*
ἀλλ᾽, ὦ γλυκύτατ᾽ Εὐριπίδη, τουτὶ μόνον,
δός μοι χυτρίδιον σπογγίῳ βεβυσμένον.
ΕΥ. *ἄνθρωπ᾽, ἀφαιρήσει με τὴν τραγῳδίαν.*
ἄπελθε ταυτηνὶ λαβών. ΔΙ. *ἀπέρχομαι.*
καίτοι τί δράσω; δεῖ γὰρ ἑνός, οὗ μὴ τυχὼν
ἀπόλωλ᾽. ἄκουσον, ὦ γλυκύτατ᾽ Εὐριπίδη·
τουτὶ λαβὼν ἄπειμι κοὐ πρόσειμ᾽ ἔτι·
εἰς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
ΕΥ. *ἀπολεῖς μ᾽. ἰδού σοι. φροῦδά μοι τὰ δράματα.*
ΔΙ. *ἀλλ᾽ οὐκέτ᾽, ἀλλ᾽ ἄπειμι. καὶ γάρ εἰμ᾽ ἄγαν*
ὀχληρός, οὐ δοκῶν με κοιράνους στυγεῖν.
οἴμοι κακοδαίμων, ὡς ἀπόλωλ᾽. ἐπελαθόμην
ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
Εὐριπίδιον, ὦ φιλτάτιον καὶ γλυκύτατον,
κάκιστ᾽ ἀπολοίμην, εἴ τί σ᾽ αἰτήσαιμ᾽ ἔτι,
πλὴν ἓν μόνον, τουτὶ μόνον, τουτὶ μόνον,
σκάνδικά μοι δὸς, μητρόθεν δεδεγμένος.

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460. *ἴσθι δ᾽ ὀχληρὸς ὢν*] This imitation of Euripidean phraseology did not deter Euripides from repeating the same phrase some fourteen years afterwards in Helen 452, where the old woman who keeps the palace-door says to Menelaus, another of the poet's ragged heroes, *ὀχληρὸς ἴσθ᾽ ὢν, καὶ τάχ᾽ ὠσθήσει βίᾳ.* For *φθείρου*, *go and be hanged*, see Plutus 598, 610.

461. *οἷ᾽ αὐτὸς ἐργάζει κακά*] The exact point of this reproach is far from clear, but I think that Dicaeopolis means "You are angry with me for asking for these trumpery articles, but it has never occurred to you how deeply you degrade Tragedy by introducing them into your plays." I suspect, as Mueller and Dr. Merry have done before me, that this line, like so many others, is borrowed from the Telephus; and probably the point was more clearly brought out in the Tragedy. See, however, the Commentary on 480 infra.

465. *ταυτηνί*] *Τὴν χύτραν δηλονότι.*—Scholiast. "quod e praecedente *χυτρίδιον*

EUR. Leave me in peace. DI. Just one thing more, but one,
A little tankard with a broken rim.
EUR. Here. Now be off. You trouble us; begone.
DI. You know not yet what ill you do yourself.
Sweet, dear Euripides, but one thing more,
Give me a little pitcher, plugged with sponge.
EUR. Fellow, you're taking the whole Tragedy.
Here, take it and begone. DI. I'm going now.
And yet! there's one thing more, which if I get not
I'm ruined. Sweetest, best Euripides,
With this I'll go, and never come again;
Give me some withered leaves to fill my basket.
EUR. You'll slay me! Here! My Plays are disappearing.
DI. Enough! I go. Too troublesome by far
Am I, not witting that the chieftains hate me!
Good Heavens! I'm ruined. I had clean forgotten
The thing whereon my whole success depends.
My own Euripides, my best and sweetest,
Perdition seize me if I ask aught else
Save this one thing, this only, only this,
Give me some chervil, borrowing from your mother.

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adsumendum."—Brunck. The line, with τουτονὶ substituted for ταυτηνὶ, is repeated in Birds 948, where Peisthetaerus is getting rid of the Pindaric poet.

472. ὀχληρὸς, οὐ δοκῶν κ.τ.λ.] Τοῦτο πεπαρῴδηται ἐξ Οἰνέως Εὐριπίδου. ὁ δὲ Σύμμαχος καὶ ἐκ Τηλέφου φησὶν αὐτό.—Scholiast. "Satis probabilis est haec Symmachi opinio, nam tota fere haec scena ludicra imitatione e Telepho Euripidis expressa est; cf. Script. Argum. Ach., Δικαιόπολις ἐλθὼν ὡς Εὐριπίδην πτωχικὴν στολὴν αἰτεῖ, καὶ στολισθεὶς τοῖς Τηλέφου ῥακώμασι παρῳδεῖ τὸν ἐκείνου λόγον."—Wagner (on "Telephus" Frag. 21). To me, however, the circumstance that the line would naturally be expected to come from the Telephus renders it more probable that Symmachus should have erroneously assigned it to that play, than that the Scholiast, with the opinion of Symmachus before him, should have wrongly ascribed it to the Oeneus.

478. σκάνδικα] *Chervil*; certainly the kind which we call *Sweet Cicely* or *Great*

ΕΥ. ἀνὴρ ὑβρίζει· κλεῖε πηκτὰ δωμάτων.
ΔΙ. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα.
ἆρ' οἶσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
πρόβαινέ νυν, ὦ θυμέ· γραμμὴ δ' αὐτηί.
ἕστηκας; οὐκ εἶ καταπιὼν Εὐριπίδην;
ἐπῄνεσ'· ἄγε νυν, ὦ τάλαινα καρδία,
ἄπελθ' ἐκεῖσε, κᾆτα τὴν κεφαλὴν ἐκεῖ
παράσχες, εἰποῦσ' ἅττ' ἂν αὐτῇ σοι δοκῇ.
τόλμησον, ἴθι, χώρησον, ἄγαμαι καρδίας.

Chervil; and probably including also that which is called *Venus's Comb*. Great Chervil, though supposed to possess some medicinal qualities (Pliny, N. H. xxii. 38, to which Kuster refers, and Parkinson, cited by Miller and Martyn, s.v. Scandix), was commonly considered a worthless weed, and Pliny, ubi supra, says (I give the passage in Holland's translation): "This is the herb which Aristophanes the Comedian twitted the Tragicall Poet Euripides by, objecting to him merrily by way of a scoffe that his mother who was a gardener used to sit in the market and sel never a good wort or potherb indeed (*olus legitimum*), but made her markets only of Scandix." The last two words of the line appear, as Elmsley pointed out, to be borrowed from Aesch. Cho. 737, where the old nurse, speaking of her "dear Orestes," says ὃν ἐξέθρεψα μητρόθεν δεδεγμένη.

479. πηκτὰ δωμάτων] The language betokens a parody; and the passage parodied, though apparently unknown to the Scholiast, has fortunately been preserved by Pollux (x. 27), τῷ δὲ κλεῖσαι ἴσον καὶ τὸ πακτοῦν καὶ τὸ ἐπιπακτοῦν τὰς θύρας ἐστὶν, ὥσπερ τῷ ἀνοίγειν ταὐτὸν τὸ λύειν, ὡς ἔφη Εὐριπίδης "λῦε πακτὰ δωμάτων." In the Play of Euripides the words doubtless meant "the palace gates," but that is not their meaning here. The opening or shutting of the door would have had no effect on the speaker's position; and the order κλεῖε πηκτὰ δωμάτων here is merely equivalent to the request of Agathon in Thesm. 265 εἴσω τις ὡς τάχιστά μ' εἰσκυκλησάτω. The room which was wheeled out supra 409 is now wheeled in again; Euripides disappears from view; and the house resumes its normal aspect. See infra 1096.

480. ὦ θύμ'] The interview with Euripides is over, and Dicaeopolis must return from the poet's house in the background of the stage to the place where he has set the chopping-block. He expresses great apprehension; and indeed it was a most daring step on the part of Aristophanes, in the midst of a war which had stirred to the depths the passions of the Hellenic peoples, to

EUR. The man insults us. Shut the palace up.
DI. O Soul, without our chervil we must go.
Knowest thou the perilous strife thou hast to strive,
Speaking in favour of Laconian men?
On, on, my Soul! Here is the line. How? What?
Swallow Euripides, and yet not budge?
O, good! Advance, O long-enduring heart,
Go thither, lay thine head upon the block,
And say whatever to thyself seems good.
Take courage! Forward! March! O well done, heart!

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argue openly before the Athenian public in favour of their detested enemies. Dicaeopolis now communes with his soul, encouraging, exhorting, and as it were compelling it to commence the contest. Something of this kind may have occurred in the Telephus; or the poet may be mimicking the famous scene in the Medea, exhibited six years previously, where the heroine takes counsel with her heart and her hand about the murder of her children, 1242–50. And possibly the σιδηροῦς ἀνὴρ of the Chorus here may be a reminiscence of the ὡς ἄρ' ἦσθα πέτρος ἢ σίδαρος of the Chorus there (1279), and even the language of Dicaeopolis, supra 461 οὔπω μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζει κακὰ, may be really the reflection of the remark of the Chorus to Jason οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας. I do not think that either here, or in Medea 1056 and 1242, any special distinction is intended between the θυμὸς and the καρδία. Medea appealed sometimes to the one, and sometimes to the other; and Dicaeopolis follows her example.

483. γραμμή] The line from which racers started. See the Commentary on Knights 1159. He pictures an imaginary line, a sort of Rubicon, across the stage, on the other side of which lies the perilous adventure he is about to undertake.

484. καταπιὼν Εὐριπίδην] "Non ibis, licet Euripidem imbiberis?"—Bergler. Lucian, as has often been observed, adopts this phrase at the commencement of his Jupiter Tragoedus, where Zeus is beginning a lament in high Tragic style, and Athene says Κοίμισον ὀργὰν, εἰ μὴ κωμῳδεῖν ὥσπερ οὗτοι δυνάμεθα, μηδὲ τὸν Εὐριπίδην ὅλον καταπεπώκαμεν, ὥστε σοι ὑποδραματουργεῖν.

488. ἄγαμαι καρδίας] His heart at length "screws its courage to the sticking-place," and Dicaeopolis admires its pluck. But if Dicaeopolis is surprised at his own courage, much more so are the Chorus. From their language it would seem that they hardly expected him to return to deliver his speech. For though there has been no change in the scene, and

ΧΟ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν
ἀναίσχυντος ὢν σιδηροῦς τ' ἀνήρ,
ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
ἅπασι μέλλεις εἷς λέγειν τἀναντία.
ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν,
ἐπειδήπερ αὐτὸς αἱρεῖ, λέγε.

ΔΙ. μή μοι φθονήσητ', ἄνδρες οἱ θεώμενοι,
εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν
μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποιῶν.
τὸ γὰρ δίκαιον οἶδε καὶ τρυγῳδία.
ἐγὼ δὲ λέξω δεινὰ μέν, δίκαια δέ.
οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γάρ ἐσμεν οὑπὶ Ληναίῳ τ' ἀγών,

Dicaeopolis has never left the stage, yet (such were the make-believes of the old Attic Comedy) he is supposed to have gone out of sight to discover Euripides, and only to have reappeared to the eyes of the Chorus when he has crossed the line and is standing by the chopping-block again. In reality all these expressions of surprise and admiration are intended to impress the audience with the fact that the poet is well aware of the risk he is running, and so to predispose them in his favour.

497. *μή μοι φθονήσητ'*] Dicaeopolis now commences his *ῥῆσιν μακρὰν*, which extends over sixty lines. The whole speech is in some sense a parody of the speech of Telephus in the Euripidean Play; *στολισθεὶς τοῖς Τηλέφου ῥακώμασι παρῳδεῖ τὸν ἐκείνου λόγον*, says the author of the First Argument. Several passages are taken with little or no change from that speech; such as these opening lines which in the Tragedy ran

μή μοι φθονήσητ', ἄνδρες Ἑλλήνων ἄκροι,
εἰ πτωχὸς ὢν τέτληκ' ἐν ἐσθλοῖσιν λέγειν.

Telephus is addressing the Greek chieftains, but Dicaeopolis is addressing the audience; for it is the audience, and not merely the Acharnians, that he wishes to conciliate. We shall find, as we go on, other lines or phrases borrowed from the Tragic Play. But of course there could be nothing in the Telephus corresponding to the argument of Dicaeopolis on behalf of the Lacedaemonians. We must picture to ourselves throughout the speech Dicaeopolis clad in the rags and tatters of his prototype, and leaning, *ὑπὲρ ἐπιξήνου*, over the chopping-block. Some think

CHOR. What will you say? What will you do?
Man, is it true
You are made up of iron and of shamelessness too?
You who will, one against us all, debate,
Offering your neck a hostage to the State!
Nought does he fear.
Since you will have it so, speak, we will hear.

DI. Bear me no grudge, spectators, if, a beggar,
I dare to speak before the Athenian people
About the city in a Comic Play.
For what is true even Comedy can tell.
And I shall utter startling things but true.
Nor now can Cleon slander me because,
With strangers present, I defame the State.
'Tis the Lenaea, and we're all alone;

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that the whole idea of the *ἐπίξηνον* is a burlesque of a passage of the Telephus preserved by Stobaeus (xiii. 10):

'Αγάμεμνον, οὐδ' εἰ πέλεκυν ἐν χεροῖν ἔχων
μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμὸν,
σιγήσομαι, δίκαιά γ' ἀντειπεῖν ἔχων.

500. *τὸ γὰρ δίκαιον κ.τ.λ.*] Compare the poet's promise, infra 655 *κωμῳδήσειν τὰ δίκαια*, and his vaunt in Knights 510 that, amongst other things, *τολμᾷ τε λέγειν τὰ δίκαια*. *Ridentem dicere verum Quid vetat?* And not only was it possible for the Comic Poets to speak the truth to the Athenian Demus, they were almost the only persons who ventured to do so. *'Εγὼ δ' οἶδα μὲν ὅτι πρόσαντές ἐστιν ἐναντιοῦσθαι ταῖς ὑμετέραις διανοίαις, καὶ ὅτι δημοκρατίας οὔσης οὐκ ἔστι παρρησία, πλὴν ἐνθάδε μὲν τοῖς ἀφρονεστάτοις καὶ μηδὲν ὑμῶν φροντίζουσιν, ἐν δὲ τῷ θεάτρῳ τοῖς κωμῳδοδιδασκάλοις.*—Isocrates, De Pace 17 (p. 161 D). Their free and outspoken comments on passing events, their songs and satire, contributed largely to the creation of an atmosphere which crystallized into public opinion. See Plato's Apology, chap. 3 (p. 19), and the language of Lysias about Cinesias, quoted in the Commentary on Birds 1372.

502. *διαβαλεῖ Κλέων*] This is the second allusion to the proceedings taken by Cleon against the author of the "Babylonians." See the note on 378 supra. And here we see the ground of the objection taken to that play.

504. *αὐτοὶ γάρ ἐσμεν*] *We are alone; by ourselves*, infra 507, Thesm. 472. He explains, four lines below, why he uses this expression although the *μέτοικοι*

κοὔπω ξένοι πάρεισιν· οὔτε γὰρ φόροι
ἥκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καὐτοῖς ὁ Ποσειδῶν, οὑπὶ Ταινάρῳ θεός,
σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·

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were present.—*οὑπὶ Ληναίῳ τ' ἀγών*, *And it is the Lenaean festival.* This is called "the festival at Lenaeum" because, before the Great Theatre of Dionysus was erected, the place at which it was celebrated was called "Lenaeum." *Λήναιον· περίβολος μέγας Ἀθήνησιν, ἐν ᾧ τοὺς ἀγῶνας ἦγον, πρὸ τοῦ τὸ θέατρον οἰκοδομηθῆναι, ὀνομάζοντες ἐπὶ Ληναίῳ. ἔστιν δὲ ἐν αὐτῷ καὶ ἱερὸν Διονύσου Ληναίου.*—Photius. *ἐπὶ Ληναίῳ ἀγών· ἔστιν ἐν τῷ ἄστει Λήναιον, περίβολον ἔχον μέγαν, καὶ ἐν αὐτῷ Ληναίου Διονύσου ἱερὸν, ἐν ᾧ ἐπετελοῦντο οἱ ἀγῶνες Ἀθηναίων, πρὶν τὸ θέατρον οἰκοδομηθῆναι.*—Hesychius. *ἐπὶ Ληναίῳ· περίβολός τις μέγας Ἀθήνησιν ἐν ᾧ ἱερὸν Διονύσου Ληναίου, καὶ τοὺς ἀγῶνας ἦγον τοὺς σκηνικούς.*—Etym. Magn. and (more briefly) Suidas. It seems that the whole or the greater part of the Lenaeum was included in the circuit of the subsequent Theatre.

505. *φόροι*] He is thinking of what occurred at the Great Dionysia when, before the dramatic performances commenced, the tribute brought by the allies was spread out, talent by talent, over the theatrical orchestra, in the sight of the assembled Hellenes. "So thoroughly," says Isocrates, "had our forefathers mastered the art of making themselves detested."—De Pace 99 (p. 175).

508. *ἄχυρα*] *Bran.* See Wasps 1310. The *chaff* is winnowed away by the farmer, and nothing then remains but the bare grain which he hands over to the miller. The miller, by grinding and sifting the grain, separates the *bran* from the flour. "We are all grain here to-day," says Dicaeopolis, "well purged and winnowed. I say 'all grain' though the *μέτοικοι* are present; for *ἀστοὶ* and *μέτοικοι* combine to form the grain; the *ἀστοὶ* being the flour and the *μέτοικοι* the bran." Nothing can be more neat and appropriate than the language. Yet with unaccountable perversity some excellent scholars have interpreted the line to mean that the *μέτοικοι* themselves had been winnowed away. Nor does the fact that such an interpretation lands them in absurdities lead them to abandon it; on the contrary, it makes them stigmatize the line itself as "false," "inept," and spurious. Perhaps nothing in the whole range of Aristophanic criticism is more wonderful than the four propositions which Dobree, usually as sensible as he is acute, advances against the genuineness of the line. They are as follows:—

No strangers yet have come; nor from the states
Have yet arrived the tribute and allies.
We're quite alone clean-winnowed; for I count
Our alien residents the civic bran.
The Lacedaemonians I detest entirely;
And may Poseidon, Lord of Taenarum,
Shake all their houses down about their ears;

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(1) "*πτίσσειν* est *τὰ πίτυρα* eximere, non *τὰ ἄχυρα*." This is quite correct, and the key to the right understanding of the passage; and the inference, one would suppose, would be "Ergo aderant *οἱ μέτοικοι*" (*τὰ ἄχυρα*). But not so Dobree. His second proposition is

(2) "Ergo ABERANT *μέτοικοι*, quod ineptum est." Can anything be more astounding than this? Before we answer that question let us look to the third proposition.

(3) "Ergo *ξένοι* = *μέτοικοι*, quod falsum est." And this absurdity is thrust upon Aristophanes, who is carefully distinguishing between the two classes.

(4) "Non tanti erant *μέτοικοι* ut coram illis male audire puderet populum Atheniensem." This proposition, like the first, points to the true interpretation of the passage, but points in vain. Hardly any Commentator, except Dr. Merry, has fully realized the poet's meaning.

509. *ἐγὼ δὲ μισῶ*] Just as Mnesilochus, in the Thesmophoriazusae, thinks it prudent to commence his speech in defence of Euripides by expressing a general detestation of the man (*μισῶ τὸν ἄνδρ' ἐκεῖνον*), so here Dicaeopolis, commencing his speech *ὑπὲρ Λακεδαιμονίων*, attempts to conciliate his audience by expressing a general detestation of their conduct.

510. Ποσειδῶν] Poseidon was the special sender of earthquakes, Σεισίχθων, Ἐννοσίγαιος; and the most terrible earthquake that ever visited Sparta was attributed to the violation of his sanctuary at Taenarum, now *Cape Matapan*, some Helots who had fled for refuge there having been dragged out and put to death by the pursuing Spartans, Thuc. i. 128. So violent and prolonged were the shocks that they are said to have shaken down every house in Sparta. *Λακεδαιμονίοις ἀποκτείνασιν ἄνδρας εἰς τὸ ἱερὸν καταπεφευγότας τὸ ἐπὶ Ταινάρῳ τοῦ Ποσειδῶνος, οὐ μετὰ πολὺ ἐσείσθη σφίσιν ἡ πόλις συνεχεῖ τε ὁμοῦ καὶ ἰσχυρῷ τῷ σεισμῷ, ὥστε οἰκίαν μηδεμίαν τῶν ἐν Λακεδαίμονι ἀντισχεῖν.*—Pausanias vii. 25. 1. This earthquake had far-reaching historical consequences, and is again mentioned by Aristophanes in Lys. 1142. These passages have been already referred to by Bergler and Elmsley. Laconia was indeed always a land of earthquakes. The Temple at Taenarum was, the Scholiast informs us, dedicated to Ποσειδῶν Ἀσφάλειος: see infra 682.

κἀμοὶ γάρ ἐστιν ἀμπέλια κεκομμένα.
ἀτὰρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω,
μέμνησθε τοῦθ', ὅτι οὐχὶ τὴν πόλιν λέγω,
ἀλλ' ἀνδράρια μοχθηρὰ, παρακεκομμένα,
ἄτιμα καὶ παράσημα καὶ παράξενα,
ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·
κεἴ που σίκυον ἴδοιεν ἢ λαγῴδιον
ἢ χοιρίδιον ἢ σκόροδον ἢ χονδροὺς ἅλας,
ταῦτ' ἦν Μεγαρικὰ κἀπέπρατ' αὐθημερόν.
καὶ ταῦτα μὲν δὴ σμικρὰ κἀπιχώρια,
πόρνην δὲ Σιμαίθαν ἰόντες Μεγαράδε

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512. *κἀμοί*] *Ὡς καὶ αὐτοῖς τοῖς Ἀχαρνεῦσιν.*—Scholiast. This hacking down of their dear vines (for here again *ἀμπέλια* is the diminutive not of size but of affection; see on 404 supra) is throughout the chief grievance of the old Acharnians.

514. *τί ταῦτα*] A very similar line will be found in Thesm. 473, where see the Commentary.

516. *οὐχὶ τὴν πόλιν*] He is emphatic on this point, not wishing it to be said again that *τὴν πόλιν κακῶς λέγει*; supra 503, infra 631.

519. *χλανίσκια*] These are the *ἐξωμίδες* which formed the staple manufacture of Megara; *Μεγαρέων οἱ πλεῖστοι ἀπὸ ἐξωμιδοποιΐας διατρέφονται.*—Xen. Mem. ii. 7. 6. See Peace 1000 and the note there. There too cucumbers and garlic are enumerated amongst the articles imported, as I conceive, from Megara. That sucking-pigs, garlic, and salt were so imported we know from the scene with the Megarian, infra 760–4, where the visitor says that he brings no garlic or salt, for the Athenians have destroyed the garlic, and taken possession of the salt works; he can only bring pigs for the requirements of the Mysteries. And these pigs, who are really his own little daughters dressed up to imitate pigs, he is eager to swap for a little salt and garlic; and *περιπαθῶς* says the Scholiast on 812 *ταῦτα παρὰ τοῦ Δικαιοπόλιδος ζητεῖ, ἃ πρότερον οἱ Μεγαρεῖς ἄλλοις παρεῖχον.* In the political salad made in Peace 242 seqq. garlic is taken as the representative of Megara. But Dicaeopolis seems to be putting the cart before the horse. The Common Informers could have found little scope for their activity, until *after* the decree excluding the Megarians from the Athenian market.

521. *χονδροὺς ἅλας*] *Rock salt,* con-

For I, like you, have had my vines cut down.
But after all—for none but friends are here—
Why the Laconians do we blame for this?
For men of ours, I do not say the State,
Remember this, I do not say the State,
But worthless fellows of a worthless stamp,
Ill-coined, ill-minted, spurious little chaps,
Kept on denouncing Megara's little coats.
And if a cucumber or hare they saw,
Or sucking-pig, or garlic, or lump-salt,
All were Megarian, and were sold off-hand.
Still these were trifles, and our country's way.
But some young tipsy cottabus-players went

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trasted with λεπτοὶ ἅλες, the *fine salt* used at the dinner table: ἅλες, οὐ χονδροὶ ἀλλὰ χαῦνοι καὶ λεπτοὶ ὥσπερ χιών.—Aristotle, Meteorol. ii. 3, 41. Elmsley refers to the crow-song in Athenaeus viii. 59 (p. 359 F), and to a passage from our poet's Gerytades cited by several authorities:

(A) καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἂν ῥήματα;
(B) εἰς ὄξος ἐμβαπτόμενος ἢ λεπτοὺς ἅλας.

523. κἀπιχώρια] *Our country's custom*, and therefore not to be taken too seriously. It was merely, to use a slang expression of our own, "pretty Fanny's way." For the Common-Informer nuisance was the special product of Athens. See infra 821, 903, 904, &c. But the next step could not be condoned in that manner.

524. Σιμαίθαν] Οἱ ἀπὸ τῶν Ἀθηναίων Μεγαρικὴν γυναῖκα ἥρπασαν Σιμαίθαν. δωρικώτερον δὲ εἶπε Σιμαίθαν. ταύτης δὲ καὶ Ἀλκιβιάδης ἠράσθη, ὃς καὶ δοκεῖ ἀναπεπεικέναι τινὰς ἡρπακέναι τὴν πόρνην.—Scholiast. Alcibiades was the very man to indulge in an insolent freak of this kind; but he could not have been much over sixteen at the time; and, had he been its author, the fact would hardly have escaped the notice of other writers. Aristophanes, who mentions Alcibiades (not for the first time) in this very play, says that the offenders were νεανίαι μεθυσοκότταβοι, young fellows who had been drinking and cottabus-playing, meaning that the whole affair was, to use Mr. Green's words, a mere drunken frolic. It must be remembered that the Megarians themselves looked upon these lines as giving a substantially true account of the commencement of the quarrel. See Plutarch, Pericles, chap. 30.

νεανίαι κλέπτουσι μεθυσοκότταβοι·
κᾆθ' οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι
ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·
κἀντεῦθεν ἀρχὴ τοῦ πολέμου κατερράγη
Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
ἐντεῦθεν ὀργῇ Περικλέης Οὐλύμπιος
ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,
ὡς χρὴ Μεγαρέας μήτε γῇ μήτ' ἐν ἀγορᾷ
μήτ' ἐν θαλάττῃ μήτ' ἐν ἠπείρῳ μένειν.
ἐντεῦθεν οἱ Μεγαρῆς, ὅτε δὴ 'πείνων βάδην,
Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ' ὅπως
μεταστραφείη τὸ διὰ τὰς λαικαστρίας·

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526. πεφυσιγγωμένοι] The word is equivalent to ἐσκοροδισμένοι supra 166, φῦσιγξ being either the outer *skin* (τὸ λέμμα), or more probably the *stalk* (Theophrastus vii. 4 ad fin.), of garlic. The Scholiast says, Φῦσιγξ λέγεται τὸ ἐκτὸς λέπισμα τῶν σκορόδων. ἔπαιξεν οὖν τοῦτο εἰς Μεγαρέας ὅτι πολλὰ σκόροδα ἔχουσιν. We noticed, a few lines back, that garlic was a specialty of Megara.

527. Ἀσπασίας] The genitive may be governed either by ἀντεξέκλεψαν (as Elmsley thinks) or by πόρνα. It comes to the same thing. There is no doubt that this beautiful and accomplished courtezan, the mistress and counsellor of Pericles, trained up young girls to follow her own profession. See Athenaeus (xiii. 25), Plutarch (Pericles 24. 5), to which passages Kuster refers. Grote's suggestion (xlviii, note) that ἀσπασίας is the accusative plural, agreeing with πόρνας (which Suidas reads for πόρνα), has found no favour with anybody, and is indeed quite inadmissible. It was the insult to *Aspasia* which is represented as arousing the anger of *Pericles*.

530. Οὐλύμπιος] This is of course the special epithet, and to "thunder and lighten" the special prerogative, of Zeus the King of the Gods. And it is, I suppose, from this very passage, which is frequently quoted by later writers, that Pericles obtained amongst them the distinctive title of "the Olympian." The Scholiast here preserves the noble description which Eupolis gave in his "Demi" of the transcendent oratory of Pericles.

Κράτιστος οὗτος ἐγένετ' ἀνθρώπων λέγειν.
Ὁπότε παρέλθοι δ', ὥσπερ ἀγαθοὶ δρομῆς,
ἐκ δέκα ποδῶν ᾕρει λέγων τοὺς ῥήτορας.

And stole from Megara-town the fair Simaetha.
Then the Megarians, garlicked with the smart,
Stole, in return, two of Aspasia's hussies.
From these three Wantons o'er the Hellenic race
Burst forth the first beginnings of the War.
For then, in wrath, the Olympian Pericles
Thundered and lightened, and confounded Hellas,
Enacting laws which ran like drinking-songs,
That the Megarians presently depart
From earth and sea, the mainland, and the mart.
Then the Megarians, slowly famishing,
Besought their Spartan friends to get the Law
Of the three Wantons cancelled and withdrawn.

ταχὺς λέγειν μὲν, πρὸς δέ γ' αὐτοῦ τῷ τάχει
πειθώ τις ἐπεκάθιζεν ἐπὶ τοῖς χείλεσιν.
οὕτως ἐκήλει, καὶ μόνος τῶν ῥητόρων
τὸ κέντρον ἐγκατέλειπε τοῖς ἀκροωμένοις.

The last three lines are quoted by Diodorus Siculus (xii. 40) who prefixes to them lines 530, 531 of the Acharnians, and ascribes all five lines to Eupolis.

532. *ὥσπερ σκόλια*] He is likening, as the Scholiast observes, the decree whereby the Megarians were excluded from all the markets of Attica, and from every harbour throughout the Athenian empire, to the famous scolium by Timocreon of Rhodes.

ὤφελέν σ', ὦ τυφλὲ Πλοῦτε,
μήτε γῇ μήτ' ἐν θαλάσσῃ
μήτ' ἐν ἠπείρῳ φανῆναι,
ἀλλὰ Τάρταρόν τε ναίειν
κ'Ἀχέροντα, διά σε γὰρ πάντ'
ἐστὶν ἀνθρώποις κακά.

533. *ὡς χρὴ Μεγαρέας*] The purport of the decree is more than once stated by Thucydides, *τὸ ψήφισμα ἐν ᾧ εἴρητο αὐτοὺς* [*τοὺς Μεγαρέας*] *μὴ χρῆσθαι τοῖς λιμέσι τοῖς ἐν τῇ Ἀθηναίων ἀρχῇ μηδὲ τῇ Ἀττικῇ ἀγορᾷ*, i. 67, 139, 144. And compare Aulus Gellius vi. 10. We cannot wonder, therefore, at the enthusiasm with which the Megarian salutes the Athenian market, infra 729. In that scene we have a vivid portraiture of famine, no longer advancing step by step, *βάδην*, upon the Megarians, but already arrived at starvation point. It is true that the closing of the Athenian market would not by itself have reduced the Megarians to such extreme destitution, since the markets of Corinth and the Peloponnese were still open to them; but the double invasion and ravage of their country every year by the Athenian armies left them no produce to take to the market.

οὐκ ἠθέλομεν δ' ἡμεῖς δεομένων πολλάκις.
κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
ἐρεῖ τις, οὐ χρῆν· ἀλλὰ τί ἐχρῆν εἴπατε.
φέρ', εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει
ἀπέδοτο φήνας κυνίδιον Σεριφίων,
καθῆσθ' ἂν ἐν δόμοισιν; ἦ πολλοῦ γε δεῖ·
καὶ κάρτα μένταν εὐθέως καθείλκετε
τριακοσίας ναῦς, ἦν δ' ἂν ἡ πόλις πλέα
θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,
μισθοῦ διδομένου, Παλλαδίων χρυσουμένων,
στοᾶς στεναχούσης, σιτίων μετρουμένων,

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538. *δεομένων πολλάκις*] With this Thucydides is in entire agreement. The Lacedaemonians, he says (i. 139), *φοιτῶντες παρ' Ἀθηναίους . . . μάλιστα πάντων καὶ ἐνδηλότατα προὔλεγον τὸ περὶ Μεγαρέων ψήφισμα καθελοῦσι μὴ ἂν γίγνεσθαι πόλεμον. . . οἱ δ' Ἀθηναῖοι οὔτε τἄλλα ὑπήκουον, οὔτε τὸ ψήφισμα καθῄρουν.*

539. *πάταγος ἀσπίδων*] The clash of shield against shield, the *ὠθισμὸς ἀσπίδων*, with which Hellenic armies closed. In Eur. Heracleidae 832 the meeting of the two hostile armies is accompanied by the roar of clashing shields, *πάταγον ἀσπίδων.*

540. *ἐρεῖ τις, οὐ χρῆν*] Καὶ τοῦτο ἀπὸ Τηλέφου Εὐριπίδου, says the Scholiast. Probably the entire line is parodied, though considerably altered, from the Tragedy.

541. *ἐκπλεύσας σκάφει*] The Lacedaemonians are blamed for the course they pursued in consequence of the conduct of Athens towards Megara. The speaker undertakes to show that, under similar circumstances, the Athenians themselves would have acted in a precisely similar manner. The Athenians had done two things: (1) they had confiscated and sold Megarian goods; and (2) they had gone to Megara, and carried off Simaetha. He supposes therefore that the Lacedaemonians have done two things, viz. (1) that they have gone out in a vessel to Seriphus, and carried off a puppy-dog; and (2) that on returning to Sparta they confiscated and sold the puppy-dog. There would not be any other Seriphian property at Sparta for them to sell. This clumping together of two things, which in the case of Megara were quite distinct, viz. the thing *confiscated* and the thing *carried off*, has caused some difficulty and given rise to many conjectures which would destroy the parallel intended between the cases of Seriphus and Megara. Of course the provocation supposed to be given by the Spartans is reduced to the most trivial dimensions. The *ψήφισμα περὶ Μεγαρέων* is altogether ignored; for Megara, a country of considerable im-

And oft they asked us, but we yielded not.
Then followed instantly the clash of shields.
Ye'll say *They should not;* but what should they, then?
Come now, had some Laconian, sailing out,
Denounced and sold a small Seriphian dog,
Would you have sat unmoved? Far, far from that!
Ye would have launched three hundred ships of war,
And all the City had at once been full
Of shouting troops, of fuss with trierarchs,
Of paying wages, gilding Pallases,
Of rations measured, roaring colonnades,

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portance, is substituted Seriphus, an island of no importance to anybody, and a puppy-dog takes the place of Simaetha. Seriphus was one of the Cyclades, almost due east from Sparta. Its insignificance is emphasized, as the Commentators observe, by Juvenal's double reference to *parva Seriphus*, vi. 564, x. 170; and by Plato's anecdote (Rep. i, chap. iv, pp. 329, 330) about Themistocles who, when a Seriphian taunted him with owing his fame not to himself but to his city, replied, *True, I should not have been famous had I been a Seriphian, nor you, had you been an Athenian.*

543. *καθῆσθ' ἂν κ.τ.λ.*] Here again we have a line borrowed, wholly or in part, from the Telephus. As to their launching 300 triremes, that appears to have been the exact number of the Athenian galleys at the time of which Dicaeopolis is speaking, Thuc. ii. 13.

546. *περὶ τριηράρχου βοῆς*] Trierarchs not only had to get their ships ready for sea; they were also expected to give gratuities to the *θρανῖται* and others, Thuc. vi. 31; Plutarch, de Gloria Atheniensium 6. No wonder then if, when an expedition was about to start, they found themselves the centres of clamorous and excited crowds.

547. Παλλαδίων] *Ἐν ταῖς πρῴραις τῶν τριήρων ἦν ἀγάλματά τινα ξύλινα τῆς Ἀθηνᾶς . καθιδρυμένα.*—Scholiast. That these wooden statues were gilded and from time to time regilded is plain from the present passage.

548. *στοᾶς*] *Τῆς λεγομένης ἀλφιτοπώλιδος, ἣν ᾠκοδόμησε Περικλῆς, ὅπου καὶ σῖτος ἀπέκειτο τῆς πόλεως. ἦν δὲ περὶ τὸν Πειραιᾶ.*—Scholiast. As to the *στοὰ ἀλφιτόπωλις* see Eccl. 686. It is, I suppose, the *στοὰ* which, in the description of Peiraeus, Pausanias (i. 1. 3) mentions under the name of *τῆς στοᾶς τῆς μακρᾶς, ἔνθα καθέστηκεν ἀγορὰ τοῖς ἐπὶ θαλάσσῃ.* It seems to have been close to the dock, and would naturally, when an expedition was about to start, be crowded by eager purchasers. Blaydes refers to Demosthenes against Phormio

ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,
σκορόδων, ἐλαῶν, κρομμύων ἐν δικτύοις,
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων·
τὸ νεώριον δ' αὖ κωπέων πλατουμένων,
τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
αὐλῶν, κελευστῶν, νιγλάρων, συριγμάτων.
ταῦτ' οἶδ' ὅτι ἂν ἐδρᾶτε· τὸν δὲ Τήλεφον
οὐκ οἰόμεσθα; νοῦς ἄρ' ἡμῖν οὐκ ἔνι.

ΗΜ. Α. *ἄληθες, ὠπίτριπτε καὶ μιαρώτατε;*
ταυτὶ σὺ τολμᾷς πτωχὸς ὢν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν, ὠνείδισας;

(42, p. 918), where the orator inveighs against one Lampis, who had sold at Acanthus for his own benefit a cargo of corn intended for Athens; and that too, he says, at a time *ἐν ᾧ ὑμῶν οἱ μὲν ἐν τῷ ἄστει οἰκοῦντες διεμετροῦντο τὰ ἄλφιτα ἐν τῷ Ὠδείῳ, οἱ δὲ ἐν τῷ Πειραιεῖ ἐν τῷ νεωρίῳ διελάμβανον κατ' ὀβολὸν τοὺς ἄρτους, καὶ ἐπὶ τῆς μακρᾶς στοᾶς τὰ ἄλφιτα καθ' ἡμίεκτον μετρούμενοι.*

549. *τροπωτήρων*] The ancient Greeks did not use rowlocks, such as we are accustomed to see on rowing-boats. With them each oar was furnished with a stout leathern loop (*τροπὸς*, Odyssey iv. 782, or *τροπωτὴρ*, Thuc. ii. 93), which was fastened to a peg or pin, called *σκαλμός*. To supply the oar with its loop was called *τροποῦν*, whence *τροπουμένων* four lines below. In the Persae (line 376) Aeschylus, describing the preparations of the Hellenic fleet for commencing the battle of Salamis, says that each sailor

ἐτροποῦτο κώπην σκαλμὸν ἀμφ' εὐήρετμον.

Here the Scholiast explains *τροπωτήρων* by *τῶν ἱμάντων, τῶν συνδεόντων πρὸς τὸν πάτταλον, λέγω δὴ τὸν σκαλμὸν, τὴν κώπην.*

550. *σκορόδων κ.τ.λ.*] The articles enumerated in this line are the provisions which soldiers and sailors were accustomed to carry: cf. infra 1099, Knights 600, Peace 1129, &c. In the next line *στεφάνων* may possibly refer to the custom of twining wreaths about ships leaving the port; but it more probably refers to the revelry of the departing sailors ending in a brawl and *ὑπώπια*, *black eyes.*

553. *τύλων*] *Τῶν ξυλίνων ἥλων.*—Scholiast. Here we have *τύλος*, *a wooden peg*; and infra 860 and 954 *τύλη*, the *indurated skin* on a porter's shoulder, rendered callous by the constant pressure of the yoke. These *τύλοι* are being hammered into the vessel, when on a final inspection its planks seem to require further strengthening or steadying. *θαλαμιῶν*, properly the oar of the *θαλαμίτης*, seems here used for "oars" generally.

Of wineskins, oarloops, bargaining for casks,
Of nets of onions, olives, garlic-heads,
Of chaplets, pilchards, flutegirls, and black eyes.
And all the Arsenal had rung with noise
Of oar-spars planed, pegs hammered, oarloops fitted,
Of boatswains' calls, and flutes, and trills, and whistles.
This had ye done; and shall not Telephus,
Think we, do this? we've got no brains at all.

SEMICHORUS I. Aye, say you so, you rascally villain you?
And this from you, a beggar? Dare you blame us
Because, perchance, we've got informers here?

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554. *αὐλῶν, κελευστῶν*] These two words must not be taken together; they apply to two totally distinct offices. The *κελευστής*, employing his voice only, gave orders to the crew, telling them when to start, when to stop, and so on. *Ἦν δὲ ὅ τε κτύπος τῆς εἰρεσίας οὐδενὶ ἄλλῳ ἐοικώς, ἅτε ἀπὸ πολλῶν νεῶν ἐν ταὐτῷ ἐρεσσομένων, καὶ βοὴ ἀπὸ τῶν κελευστῶν ἐνδιδόντων τὰς ἀρχάς τε καὶ ἀναπαύλας τῇ εἰρεσίᾳ, κ.τ.λ.*—Arrian. Exped. Alexandri, vi. 3. 5. The *αὐλὸς* was played by the *τριηραύλης* who had no control over the crew, but merely played the tune to which the oarsmen kept time. Thus when Alcibiades was returning to Athens, after various successes in the northern parts of the Aegean, it was said that he selected *αὐλεῖν μὲν εἰρεσίαν τοῖς ἐλαύνουσι Χρυσόγονον τὸν Πυθιονίκην, κελεύειν δὲ Καλλιππίδην τὸν τῶν τραγῳδιῶν ὑποκριτήν*, Plutarch, Alc. 32; Athenaeus xii. 49. And in the voyage across the Lake in the Frogs, Charon is the *κελευστὴς* (line 207), while the Frogs, singing their *ξύναυλον ὕμνων βοάν*, perform the duty of the *τριηραύλης*. Although some take *νίγλαρος* to be a musical instrument, a *fife*; yet the authorities in favour of its meaning a musical sound, a *trill* or *flourish*, very largely preponderate. I think that Pollux (iv. 82) is the only ancient writer who calls it an instrument, "a little Egyptian pipe," while the explanation *τερετίσματα, περίεργα κρούματα* or *μέλη* is given by Pollux himself in the next section, Hesychius, Photius, Suidas, the Scholiast here, &c.

555. *τὸν δὲ Τήλεφον*] The speech ends, as it began, with a quotation from the Telephus of Euripides: *καὶ ταῦτα ἐκ Τηλέφου Εὐριπίδου*, the Scholiast says. Its effect is to split the Chorus into two equal sections; one still hostile to the speaker, the other convinced by his arguments; one speaking by the original Coryphaeus, the other by an improvised leader. The contention between them is so sharp that they presently come to blows in the orchestra.

ΗΜ. Β. νὴ τὸν Ποσειδῶ, καὶ λέγει γ' ἅπερ λέγει
δίκαια πάντα κοὐδὲν αὐτῶν ψεύδεται.
ΗΜ. Α. εἶτ' εἰ δίκαια, τοῦτον εἰπεῖν αὔτ' ἐχρῆν;
ἀλλ' οὔ τι χαίρων ταῦτα τολμήσει λέγειν.
ΗΜ. Β. οὗτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὡς εἰ θενεῖς
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα.

ΗΜ. Α. ἰὼ Λάμαχ', ὦ βλέπων ἀστραπὰς,
βοήθησον, ὦ γοργολόφα, φανεὶς,
ἰὼ Λάμαχ', ὦ φίλ', ὦ φυλέτα·
εἴτε τις ἔστι ταξί-
αρχος, ἢ στρατηγὸς, ἢ
τειχομάχας ἀνὴρ, βοηθησάτω
τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑ. πόθεν βοῆς ἤκουσα πολεμιστηρίας;
ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος;
ΔΙ. ὦ Λάμαχ' ἥρως, τῶν λόφων καὶ τῶν λόχων.

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564. *οὗτος σὺ ποῖ θεῖς;*] These words are repeated, Wasps 854, Thesm. 224, and, with *αὕτη* for *οὗτος*, Lys. 728. And the *οὐ μενεῖς* which follows is constantly found in appeals of this kind; Knights 240, Birds 354, 1055, Thesm. 689, Plutus 417. Here there is an intentional jingle between *θεῖς*, *μενεῖς* and *θενεῖς*.

566. *ἰὼ Λάμαχ'*] We have seen that of the three buildings at the back of the stage, one was intended to represent the house of Lamachus. To that house the Semichorus which is worsted in the fray now directs an appeal for assistance; calling upon Lamachus, and any fighter he may chance to have with him, to come with all speed to the rescue, *ἐγὼ γὰρ*, says the speaker, *ἔχομαι μέσος*, a phrase of the wrestling school, indicating that the person so held is completely overpowered, and helpless in the grasp of his adversary. Here no doubt the Coryphaeus has been caught round the waist and lifted from the ground, so that his opponent's threat in line 565, *αὐτὸς ἀρθήσει τάχα*, has been fulfilled to the letter.

567. *γοργολόφα*] The epithet *γοργὸς* simply means *terrible*; and Hesychius is obviously wrong in thinking that there is any reference here to the Gorgon on the shield of Lamachus, infra 574, 1124. The reference is merely to his *τρεῖς κατασκίους λόφους*, infra 965, 1109.

SEMICHORUS II. Aye, by Poseidon, every word he says
Is true and right; he tells no lies at all.
S.C. I. True or untrue, is he the man to say it?
I'll pay him out, though, for his insolent speech.
S.C. II. Whither away? I pray you stay. If him you hurt,
You'll find your own self hoisted up directly.

(*A scuffle takes place in the orchestra, in which the leader of the first semichorus is worsted.*)

S.C. I. Lamachus! Help! with thy glances of lightning;
Terrible-crested, appear in thy pride,
Come, O Lamachus, tribesman and friend to us;
Is there a stormer of cities beside?
Is there a Captain? O come ye in haste,
Help me, O help! I am caught by the waist.

LAMACHUS. Whence came the cry of battle to my ears?
Where shall I charge? where cast the battle-din?
Who roused the sleeping Gorgon from its case?
DI. O Lamachus hero, O those crests and cohorts!

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568. φυλέτα] Mueller refers to a fragmentary inscription (Boeckh ii. 32, b. 28) in which occur the words στρατηγοῖς Λαμάχῳ Κεφαλῆθεν. If this refers to our Lamachus, he certainly was not a fellow tribesman of the Acharnians; for Κεφαλή belongs to the tribe Acamantis, and Acharnae to the tribe Oeneis. But φυλέτης is often used loosely, as in Birds 368; and here means merely "one of the same War-party."

572. πόθεν κ.τ.λ.] In a later scene we shall see Lamachus arming for the fray: but here he enters already fully armed; with his terribly waving crest, and the Gorgon emblazoned on his shield. In the appeal just directed to his house, there was twice a request for help (βοήθησον, βοηθησάτω). Lamachus is ready and desirous βοηθεῖν, and only wants to know in which direction he is to make his charge. Κυδοιμὸς, *the tumult of battle, the hurlyburly*, is the name of War's attendant in the Peace.

574. τίς Γοργόν' ἐξήγειρεν] This line is no doubt borrowed, or imitated, from some Tragic Play. It is repeated with some variation, infra 1181; but there at the end of the line we have ἐκ τῆς ἀσπίδος for ἐκ τοῦ σάγματος here. Here the Gorgon stands for the shield itself; there for the emblazonment of the shield.

ΗΜ. Α. ὦ Λάμαχ᾽, οὐ γὰρ οὗτος ἄνθρωπος πάλαι
ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;
ΛΑ. οὗτος σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε;
ΔΙ. ὦ Λάμαχ᾽ ἥρως, ἀλλὰ συγγνώμην ἔχε,
εἰ πτωχὸς ὢν εἶπόν τι κἀστωμυλάμην.
ΛΑ. τί δ᾽ εἶπας ἡμᾶς; οὐκ ἐρεῖς; ΔΙ. οὐκ οἶδά πω·
ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων ἰλιγγιῶ.
ἀλλ᾽ ἀντιβολῶ σ᾽, ἀπένεγκέ μου τὴν μορμόνα.
ΛΑ. ἰδού. ΔΙ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.
ΛΑ. κεῖται. ΔΙ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.
ΛΑ. τουτὶ πτίλον σοι. ΔΙ. τῆς κεφαλῆς νύν μου λαβοῦ,
ἵν᾽ ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.
ΛΑ. οὗτος, τί δράσεις; τῷ πτίλῳ μέλλεις ἐμεῖν;
ΔΙ. πτίλον γάρ ἐστιν; εἰπέ μοι, τίνος ποτὲ
ὄρνιθός ἐστιν; ἆρα κομπολακύθου;
ΛΑ. οἴμ᾽ ὡς τεθνήξει. ΔΙ. μηδαμῶς, ὦ Λάμαχε·
οὐ γὰρ κατ᾽ ἰσχύν ἐστιν· εἰ δ᾽ ἰσχυρὸς εἶ,

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577. ἅπασαν ἡμῶν] Καὶ τοῦτο ἐκ Τηλέφου.—Scholiast. κακορροθέω is indeed a specially Euripidean word. It occurs again in Thesm. 896, and is there put into the mouth of Euripides.

579. πτωχὸς ὢν] We must remember that Dicaeopolis is still clothed in the loathly habiliments which Euripides had lent him.

582. μορμόνα] Hellenic nurses seem to have had a plentiful supply of bugbears or fanciful terrors wherewith to frighten their nurslings. Μορμὼ, one of these bogeys, is both here and in Peace 474 employed for the Gorgon-shield of Lamachus; while in Knights 693 μορμὼ τοῦ θράσους; *boh for your bluster!* means that the threats of Paphlagon convey no terror to his adversary's mind. So in Birds 1245 μορμολύττεσθει δοκεῖς; means *Do you think to frighten me with old wives' fables*? and in Thesm. 417 watch-dogs are described as μορμολυκεῖα τοῖς μοιχοῖς, where see the Commentary. In Frogs 925 the epithet μορμορωπὰ, though directly derived from μόρμορος, is closely connected with μορμώ.

584. πτερόν] Πτερὸν αἰτεῖ ἵνα ἐξεμέσῃ· εἰώθασι γὰρ οἱ δυσεμεῖς πτερῷ χρῆσθαι.—Scholiast. Kuster refers to a fragment from the Horae of Cratinus, preserved by Pollux x. 76, μῶν βδελυγμία σ᾽ ἔχει; | πτερὸν ταχέως τις καὶ λεκάνην ἐνεγκάτω. And Elmsley to Plutarch (De Rep. Ger. chap. 4), who says that Plato Comicus introduced the Athenian Demus, dis-

S.C. I. O Lamachus, here has this fellow been
With frothy words abusing all the State.
LAM. You dare, you beggar, say such things as those?
DI. O Lamachus hero, grant me pardon true
If I, a beggar, spake or chattered aught.
LAM. What said you? Hey? DI. I can't remember yet.
I get so dizzy at the sight of arms.
I pray you lay that terrible shield aside.
LAM. There then. DI. Now set it upside down before me.
LAM. 'Tis done. DI. Now give me from your crest that plume.
LAM. Here; take the feather. DI. Now then, hold my head,
And let me vomit. I so loathe those crests.
LAM. What! use my feather, rogue, to make you vomit?
DI. A feather is it, Lamachus? Pray what bird
Produced it? Is it a Great Boastard's plume?
LAM. Death and Destruction! DI. No, no, Lamachus.
That's not for strength like yours. If strong you are

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gusted with the demagogues of the day, *αἰτοῦντα λεκάνην καὶ πτερὸν ὅπως ἐμέσῃ*. And Meineke, on the line of Cratinus quoted above, refers to Nicander, Alexipharmaca 362. In the present case the *πτερὸν* is a huge ostrich feather, but Lamachus, handing it to Dicaeopolis, superciliously calls it a mere *πτίλον*, a term applicable not to the quill feathers of a bird, but to the soft and downy plumage of its breast and body. "What! call you this a *πτίλον*?" says Dicaeopolis; "What bird, I wonder, can have these gigantic feathers growing like down upon its breast?"

589. *κομπολακύθου*] *The Great Boastard* (*bustard*). The verb *κομπολακεῖν* is found in Frogs 961, and the form *κομπολακυθεῖν* is used by later writers. It has nothing to do with *λήκυθος* as the Scholiast supposes.

591. *κατ' ἰσχύν ἐστιν*] These are very simple words, but it is difficult to say in what sense Dicaeopolis meant them to be understood. On the whole I take him to say *That* (viz. to slay me) *is beyond your strength*; though others translate it *beneath your strength*, and others again *not a matter to be decided by strength*. It seems probable that there has been a slight scuffle between the two. What follows is mere ribaldry; but I take the train of thought to be, "To slay me is a task beyond your strength; if you are so strong as you pretend, show it in some easier way."

τί μ' οὐκ ἀπεψώλησας; εὔοπλος γὰρ εἶ.
ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν;
ΔΙ. ἐγὼ γάρ εἰμι πτωχός; ΛΑ. ἀλλὰ τίς γὰρ εἶ;
ΔΙ. ὅστις; πολίτης χρηστὸς, οὐ σπουδαρχίδης,
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος, στρατωνίδης,
σὺ δ' ἐξ ὅτου περ ὁ πόλεμος, μισθαρχίδης.
ΛΑ. ἐχειροτόνησαν γάρ με— ΔΙ. κόκκυγές γε τρεῖς.
ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπεισάμην,
ὁρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν,
νεανίας δ' οἵους σὺ διαδεδρακότας
τοὺς μὲν ἐπὶ Θρᾴκης μισθοφοροῦντας τρεῖς δραχμὰς,
Τισαμενοφαινίππους, Πανουργιππαρχίδας·
ἑτέρους δὲ παρὰ Χάρητι, τοὺς δ' ἐν Χαόσι
Γερητοθεοδώρους, Διομειαλαζόνας,

As regards the following line it is only necessary to remark (1) that each actor was wearing the δερμάτινον αἰδοῖον, as usual in Attic Comedy; (2) that ἀποψωλεῖν means *glandem nudare*, and has nothing to do with the rite of circumcision, see on 158 supra; and (3) that εὔοπλος, whilst ostensibly referring to the military armour of Lamachus, yet involves an allusion to ὅπλον in the sense of αἰδοῖον, a sense which it sometimes bears, as *telum* in Latin.

594. ἐγὼ γάρ εἰμι πτωχός;] Hitherto he has acquiesced in this description, but now he suddenly changes his tone, and probably at the same moment, as Van Leeuwen suggests, throws off the rags of Telephus, and appears in the ordinary guise of an Athenian citizen. Henceforth he is Dicaeopolis himself, and we have nothing more to do with "the Mysian Telephus."

595. σπουδαρχίδης] This and the similar forms in the two following lines signify the clan or tribe to which the speaker belongs. "Who am I? an honest citizen, not one of the office-seeking clan."

598. κόκκυγες] A cuckoo being *vox et praeterea nihil* is here, like the corresponding word "gowk" in Scotland, a term of contempt for a silly empty-headed fellow. Blaydes refers to the explanation given in Bekker's Anecdota, p. 27. 24 of the word ἀβελτεροκόκκυξ, namely ἀβέλτερος καὶ κενός· κόκκυγα γὰρ λέγουσι τὸν κενὸν καὶ κοῦφον. Here again, as in 516 supra, Dicaeopolis is careful not to blame τὴν πόλιν.

600. ἐν ταῖς τάξεσιν] Τοῖς τοῦ πολέμου καταλόγοις.—Scholiast. *On active service.*

601. διαδεδρακότας] *Running away from the toils of war* to well-paid embassies. Of course nobody was less open to this

Why don't you circumcise me? You're well armed.
LAM. What! you, a beggar, beard the general so?
DI. A beggar am I, Lamachus? LAM. What else?
DI. An honest townsman, not an office-seekrian,
Since War began, an active-service-seekrian,
But you're, since War began, a full-pay-seekrian.
LAM. The people chose me— DI. Aye, three cuckoo-birds.
That's what I loathe; that's why I made my treaty,
When grey-haired veterans in the ranks I saw,
And boys like you, paltry malingering boys,
Off, some to Thrace—their daily pay three drachmas—
Phaenippuses, Hipparchidreprobatians,
And some with Chares, to Chaonia some,
Geretotheodores, Diomirogues, and some

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charge than Lamachus; but the poet has a grievance to expose, and makes Lamachus his whipping boy; an undesirable post, as Socrates found it two years later in the "Clouds."

602. ἐπὶ Θρᾴκης] As Theorus, supra 136. The pay is larger than that of the envoys to the Great King, supra 66.

603. Τισαμενο—] In this line there are blended three names, Tisamenus, Phaenippus, and Hipparchides, representing, whether they are or are not the names of real individuals known to the audience, a combination of noble birth and little worth. As to the ἵππος in the two later names cf. Clouds 63. Chares, in the following line, is doubtless the name of some contemporary officer, unknown to us; possibly the grandfather of the general who played such a prominent part in Athenian affairs during the next century. The Chaonians had recently come into notice during the Acarnanian warfare in which Demosthenes so greatly distinguished himself, and their name seems to have caused some amusement to the Athenians. The words ἐν Χαόσι occur again in Knights 78, where see the Commentary. Then line 605 repeats the puzzle of the present line. Geres (Eccl. 932) and Theodore, even if they did not stand at that moment for particular individuals, were doubtless names carrying a special significance to the audience; and Διομειαλαζόνες, though purely fictitious, yet probably refers to some quacks who frequented the Temple of Heracles in that semi-urban deme. See Frogs 651 and the note there.

τοὺς δ' ἐν Καμαρίνῃ κἀν Γέλᾳ κἀν Καταγέλᾳ.
ΛΑ. ἐχειροτονήθησαν γάρ. ΔΙ. αἴτιον δὲ τί
ὑμᾶς μὲν ἀεὶ μισθοφορεῖν ἁμηγέπῃ,
τωνδὶ δὲ μηδέν'; ἐτεόν, ὦ Μαριλάδη,
ἤδη πεπρέσβευκας σὺ πολιὸς ὢν ἔνῃ;
ἀνένευσε· καίτοι γ' ἐστὶ σώφρων κἀργάτης.
τί δαὶ Δράκυλλος κΕὐφορίδης ἢ Πρινίδης;
εἶδέν τις ὑμῶν τἀκβάταν' ἢ τοὺς Χάονας;
οὔ φασιν. ἀλλ' ὁ Κοισύρας καὶ Λάμαχος,
οἷς ὑπ' ἐράνου τε καὶ χρεῶν πρώην ποτέ,
ὥσπερ ἀπόνιπτρον ἐκχέοντες ἑσπέρας,

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606. Καταγέλᾳ] Ἆρ' αἰσθάνει τὸν Κατάγελων τῶν πρέσβεων; Dicaeopolis asked above, line 76; and now he names Καταγέλα as one of the places to which their πρέσβεις go. The name is, of course, a mere pun upon Γέλᾳ, and cannot be preserved in a translation. Καμάρινα καὶ Γέλα πόλεις Σικελίας, ἐποίησε δὲ τὸ Καταγέλα ἀπὸ τοῦ καταγελᾶν αὐτῶν τοὺς στρατηγούς.—Scholiast. The pun is imitated, as Porson observes, by Athenaeus vii. 96 (p. 314 F), where Archestratus, the poet of the dinner-table, a Geloan by birth, is described as ὁ ἐκ Γέλας, μᾶλλον δὲ Καταγέλας, ποιητής. And there is a somewhat similar joke in the Stichus of Plautus iv. 2. 50, where the brothers are ridding themselves of the parasite Gelasimus, and one of them says "Nolo e Gelasimo mihi te Catagelasimum."

609. Μαριλάδη] Παρεποίησε τὸ ὄνομα ἀπὸ τῆς μαρίλης (supra 350).—Scholiast. He is addressing of course individual members of the Chorus.

610. ἔνῃ] Ἐκ πολλοῦ.—Scholiast. But this is too strong. The word merely means *in past time, before this*; and may here be translated *already*. It is somewhat strange that ἕνη (with the aspirate) should refer to the past, and ἔνη (without an aspirate) to the future, supra 172, Eccl. 796; but such is undoubtedly the rule. ἔνη here is the word employed in the familiar phrase ἔνη καὶ νέα, the *old and new* day, Clouds 1178. As to ἀνένευσε see the παρεπιγραφὴ after 113 and the Commentary there.

612. Πρινίδης] Ἀπὸ τοῦ πρίνου ἔπλασεν ὄνομα, ἐπειδὴ οἱ Ἀχαρνεῖς ἀνθρακεῖς· ἡ δὲ πρῖνος ἐπιτήδειον ξύλον εἰς ἄνθρακας.—Scholiast. Cf. 180, 667. There seems nothing to connect the names Dracyllus and Euphorides with the charcoal trade; for the suggestion that Euphorides means a "good charcoal-carrier" is very far fetched.

614. ὁ Κοισύρας] Coesyra was the mother of Megacles, and her issue were chiefs of the great House of Alcmaeon, the noblest and the proudest family in Athens. It does not seem that the

To Camarina, Gela, and Grineela.
LAM. The people chose them— DI. And how comes it, pray,
That you are always in receipt of pay,
And these are NEVER? Come, Marilades,
You are old and grey; when have you served as envoy?
NEVER! Yet he's a steady, active man.
Well then, Euphorides, Prinides, Dracyllus,
Have *you* Ecbatana or Chaonia seen?
NEVER! But Coesyra's son and Lamachus,
They have; to whom, for debts and calls unpaid,
Their friends but now, like people throwing out

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words ὁ Κοισύρας are intended to designate any particular individual; they are rather a general description of any young insolent noble. Compare Clouds 46–8 and 800. And there is assuredly no ground for supposing that this needy and insolvent person, shunned by all his friends, was intended to represent Alcibiades, the most brilliant and most popular young man at Athens, who is mentioned infra 716 by his proper designation ὁ Κλεινίου.

615. ὑπ' ἐράνου τε καὶ χρεῶν] *Owing to their* [unpaid] *subscriptions and debts.* The ἔρανος at Athens was a sort of friendly society or club to which all the members of a family or other association were expected to contribute for the relief of their poor and destitute members. The name ἔρανος was applied also to the contribution itself; see Lysistrata 651–3. To make default in these contributions was to the Athenians what the non-payment of a debt of honour is to us, one of the meanest and most discreditable actions. The youngsters in the text have made such default, and are indebted both to the ἔρανος as well as to other creditors. Their position was that of the man who in Demosthenes (First against Aphobus 31, p. 821) is described as the πονηρότατος ἀνθρώπων πάντων, for that he ἐράνους τε λέλοιπε πλείστους καὶ ὑπόχρεως γέγονεν.

616. ἀπόνιπτρον] *Dirty water from the bath.* Kuster refers to Eustathius at Odyssey xix. 343 who says Ποδάνιπτρα ἢ αὐτὴν λέγει τὴν νίψιν τῶν ποδῶν ἢ τὸ ὕδωρ ᾧ πόδας νίπτονται, ὃ καὶ ἀπόνιπτρον ἔλεγον, ὡς καὶ ὁ Κωμικὸς ἐν Ἀχαρνεῦσι δηλοῖ. Compare the line quoted from our poet's "Heroes" by Pollux vii. 167, x. 78, μήποτ' ἀπόνιπτρον θύραζ' ἐκχεῖτε μηδὲ λούτριον. "A very improper liberty prevailed at Paris in the fourteenth century, which was that all persons might throw 'their slops' from their windows whenever they chose, provided they gave notice three times before, by crying out *Gare l'eau.* A like practice, however, seems to have continued longer at Edinburgh."—Beckmann's Inventions (John-

ἅπαντες ἑξίστω παρῄνουν οἱ φίλοι.
ΛΑ. ὦ δημοκρατία, ταῦτα δῆτ' ἀνασχετά;
ΔΙ. οὐ δῆτ', ἐὰν μὴ μισθοφορῇ γε Λάμαχος.
ΛΑ. ἀλλ' οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις
ἀεὶ πολεμήσω, καὶ ταράξω πανταχῇ,
καὶ ναυσὶ καὶ πεζοῖσι, κατὰ τὸ καρτερόν.
ΔΙ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις
ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
πωλεῖν ἀγοράζειν πρὸς ἐμὲ, Λαμάχῳ δὲ μή.

ΧΟ. ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μεταπείθει
περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοῖς ἀναπαίστοις ἐπίωμεν.

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ston's translation, ii. 35). Sir Walter Scott in Waverley (vol. iii, p. 113, first edition) tells of a brawl in Edinburgh which might have ended very seriously, "had not a scream of *Gardez l'eau* from an upper window set all parties a scampering for fear of the inevitable consequences." But Boswell, in his life of Johnson, points out with patriotic satisfaction that the custom prevailed in London as well as in Edinburgh, citing from Oldham's application of the Third Satire of Juvenal to London (the forerunner of Johnson's famous poem) his imitation of lines 268–77:

If what I've told can't from the town affright
Consider other dangers of the night,
When brickbats are from upper stories thrown,
And emptied chamber-pots come pouring down
From garret windows.

Probably this was the practice in all many-storied houses in the cities of the Middle Ages.

618. ταῦτα δῆτ' ἀνασχετά;] If we had not known that the Philoctetes of Sophocles was some years later in date than the Acharnians, we might have imagined the present line to allude to a passage in that Tragedy, to which Bergler refers ὦ Λημνία χθὼν, . . . ταῦτα δῆτ' ἀνασχετά;

625. Λαμάχῳ δὲ μή] Dicaeopolis is now about to prepare a market-place for himself: when we next see him, infra 719, the preparations are nearly completed. And thither, he says, the Megarians and Boeotians may come and market, but thither Lamachus may never come. And in conformity with this proclamation we shall find that so soon as the market is opened, first a Megarian, and next a Boeotian, make their appearance, and deal with Dicaeopolis to their mutual satisfaction; but, when Lamachus

Their slops at eve, were crying "Stand away!"
LAM. O me! Democracy! can this be borne?
DI. No, not if Lamachus receive no pay.
LAM. But I with all the Peloponnesian folk
Will always fight, and vex them everyway,
By land, by sea, with all my might and main. [*Exit.*
DI. And I to all the Peloponnesian folk,
Megarians and Boeotians, give full leave
To trade with me; but not to Lamachus. [*Exit.*

CHOR. The man has the best of the wordy debate, and the hearts of the People is winning
To his plea for the truce. Now doff we our robes, our own anapaestics beginning.

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desires to take advantage of the market, he is at once rebuffed. The idea which some have entertained, viz. that the words *Λαμάχῳ δὲ μὴ* are contrasted not with *Μεγαρεῦσι καὶ Βοιωτίοις* but with *πρὸς ἐμὲ*—so that the Megarians and Boeotians are invited to deal with Dicaeopolis, but not with Lamachus—seems to me repugnant both to the language and to the sense of the passage. For how could they possibly deal with Lamachus? He has no market for them, and has just proclaimed his intention of waging against them a truceless war. But were it otherwise, how could Dicaeopolis prevent their dealing with him? He had control only over his own market. The words *πωλεῖν ἀγοράζειν* mean merely *to market*: just as we read in St. Matthew xxi. 12 of people *πωλοῦντας καὶ ἀγοράζοντας ἐν τῷ ἱερῷ*. And now both Lamachus and Dicaeopolis having re-entered their respective houses, the former probably after line 622, the latter after the present line, the stage is empty; and the Chorus, turning to the audience, commence the first Parabasis that has come down to us, a Parabasis complete in all its seven parts.

626, 627. THE COMMATION. In this Parabasis the Commation consists of two anapaestic tetrameters; *τὸ κομμάτιόν ἐστι στίχων δύο ἀναπαίστων τετραμέτρων καταληκτικῶν*.—Scholiast. The same metre is used in the Commation of the Peace, and again in that of the Thesmophoriazusae. Notwithstanding this, the Parabasis proper is here, as in Knights 504, Peace 735, Birds 684, specially distinguished as "the anapaests." And I suspect that, before the time of Aristophanes, this metre had been specifically appropriated to the Parabasis, and never, or hardly ever, appeared in any other part of the play.

Ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν,
οὔπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν·
διαβαλλόμενος δ' ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις ταχυβούλοις,
ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθυβρίζει,
ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους μεταβούλους.
φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής,
παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξαπατᾶσθαι,
μηδ' ἥδεσθαι θωπευομένους μηδ' εἶναι χαυνοπολίτας.

It does not in fact appear elsewhere in the Acharnians; nor is it largely used in the Knights; but in every other extant play, except the Peace and the Thesmophoriazusae, it becomes the most important and the most prominent part of the Comedy. This was the innovation of Aristophanes, and hence, I imagine, it was that the metre became generally known as the Aristophanic, Hephaestion viii, Scholiast on Clouds 263; 958, and Plutus 487. The very first words of the Commation show that though the speech of Dicaeopolis had captured only half the Chorus, yet his argument with Lamachus had done the rest; and both Semichoruses are now and henceforth his ardent and devoted partisans. They say that he is converting the Demus, meaning both the Chorus and the audience who, between them, fully represent the Demus of Athens.

627. *ἀποδύντες*] *Ἀπὸ μεταφορᾶς τῶν ἀποδυομένων ἀθλητῶν, οἳ ἀποδύονται τὴν ἔξωθεν στολήν, ἵνα εὐτόνως χορεύωσι, καὶ εὐστροφώτεροι ὦσι πρὸς τὰ παλαίσματα.*—Scholiast.

628-58. THE PARABASIS PROPER. The Chorus vindicate their poet from the charges brought against him by Cleon on account of his outspoken criticism of political matters in his last year's Comedy of the Babylonians. So far from seeking to injure the City, they say, his criticisms on its policy have, and are intended to have, the most beneficial results. "To warn you against being led astray by the flatteries of foreign ambassadors, to show you the wrongs inflicted by your demagogues on our Allies—these are things deserving not of censure, but of the highest praise; these are things which tend to make you prosperous in war and famous all over the world." They might have added, "These are the things which Pericles himself would do, were he still alive," especially if by the phrase *ξενικοῖσι λόγοις* they are referring, as is generally supposed, to the enthusiasm excited at Athens by the oratory of Gorgias of Leontini, an enthusiasm which was presently to issue in the fatal invasion of Sicily.

629. *παρέβη*] It was of course the Chorus who turned to the audience, and their leader who delivered the

Since first to exhibit his Plays he began, our Chorus-instructor has never
Come forth to confess in this public address how tactful he is and how clever.
But now that he knows he is slandered by foes before Athens so quick to assent,
Pretending he jeers our City and sneers at the People with evil intent,
He is ready and fain his cause to maintain before Athens so quick to repent.
Let honour and praise be the guerdon, he says, of the Poet whose satire has stayed you
From believing the orators' novel conceits wherewith they cajoled and betrayed you;
Who bids you despise adulation and lies nor be citizens Vacant and Vain.

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anapaestic address; but inasmuch as the address is, as a general rule, the personal message of the poet to the audience, he is himself described, both here and in Peace 735, as coming forward and delivering the address in person. Mr. Rudd pleasantly remarks that if in his two earliest plays the poet missed the opportunity of making the Parabasis a vehicle for dilating on his own personal merits, the mistake was not often repeated in his subsequent Comedies.

630. *ὑπὸ τῶν ἐχθρῶν*] That is, by Cleon and his creatures. This is the third allusion made in this Comedy to Cleon's attack upon the poet on account of his "last year's Babylonians." See the Commentary on 378 and 502 supra. Such an attack was the more dangerous because of the hasty way in which the Athenians formed their judgements, *ταχύβουλοι*, although, as the poet goes on to say, they would change them with equal facility, *μετάβουλοι*. Two recent instances of these characteristics will occur to every reader. Some five years before the production of this Comedy they had turned upon Pericles, deprived him of his offices, and inflicted upon him a heavy fine (Thuc. ii. 65; Plutarch, Pericles 35); *ὕστερον δ' αὖθις οὐ πολλῷ, ὅπερ φιλεῖ ὅμιλος ποιεῖν*, says Thucydides, they restored him to his offices and placed everything in his hands. Some three years later they sent a galley to Lemnos bearing Cleon's decree that every man in Mitylene should be put to death; and on the next day dispatched a second galley on the same journey to countermand that terrible order. The idea of the two vessels, one with its message of death, and the other with its message of mercy, speeding across the Aegean at the same moment would naturally make a deep impression upon the Athenian mind.

635. *ἥδεσθαι θωπευομένους*] This charge is repeated, in very similar terms, in Knights 1116, 1117; and with *χαυνοπολίτας* compare Knights 1262, where Athens is called *ἡ Κεχηναίων πόλις*.

πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες
πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κἀπειδὴ τοῦτό τις εἴποι,
εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε.
εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν Ἀθήνας,
εὕρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν περιάψας.
ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν γεγένηται,
καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας, ὡς δημοκρατοῦνται.
τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρον ὑμῖν ἀπάγοντες
ἥξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον,

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636. *ἀπὸ τῶν πόλεων*] That the word *πόλεις* does not here signify the allied cities—as it does very frequently, and even in lines 642, 643 of this very Parabasis—is plain from the expressions *οἱ πρέσβεις* which Aristophanes could not, and *ἐξαπατῶντες* which he would not, have applied to the subject allies. And nothing is more probable than that Gorgias in the course of his elaborate compliments to Athens should have quoted the famous words of Pindar, *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι.* They come from an ode which Pindar wrote to glorify the splendid actions of Athens during the Persian War. And as one of those actions was the victory of Athens over the Boeotians, traitors to the Hellenic cause, at the battle of Plataea, it is perhaps not surprising that the Thebans resented their countryman's eulogy of their victors, and inflicted a fine on the poet. We are told, in the fourth of the epistles ascribed to Aeschines, that the Athenians sent him twice the amount of the fine, and erected in his honour a bronze statue in front of the *στοὰ βασίλειος*, representing the bard sitting in his robes with a crown on his head, a lyre in his hand, and an open book on his knees. The statue was still to be seen when Pausanias visited Athens; Attica viii. 5. The Pindaric eulogy was naturally dear to the Athenians, and Aristophanes himself repeats the epithets in Knights 1329, where see the Commentary. And cf. Lucian's Demosthenis Encomium 10 and Solan there. "The violet," observes Mitchell, in a note to his translation, "was the favourite and distinguishing flower of the Athenians. Ionians in their origin, they saw in the *ion* or violet an allusion to the name of their founder. While Sparta therefore was characterized as the *Dorystephanos* or javelin-crowned city, the Athenians took pride in being called the *io-stephanoi*, or violet-crowned." The epithet *λιπαραὶ* is more than once applied to Athens by Euripides; Alc. 452, Iph. in Taur. 1130, Troades 800.

638. *ἐπ' ἄκρων τῶν πυγιδίων*] *Upon tiptail* (Walsh), by analogy to the phrase

For before, when an embassy came from the states intriguing your favour to gain,
And called you the town of the VIOLET CROWN, so grand and exalted ye grew,
That at once on your tiptails erect ye would sit, those CROWNS were so pleasant to you.
And then, if they added the SHINY, they got whatever they asked for their praises,
Though apter, I ween, for an oily sardine than for you and your City the phrase is.
By this he's a true benefactor to you, and by showing with humour dramatic
The way that our wise democratic allies are ruled by our State democratic.
And therefore their people will come oversea, their tribute to bring to the City,
Consumed with desire to behold and admire the poet so fearless and witty,

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upon tiptoe, ἐπ' ἄκρων ὀνύχων, St. Chrys. Hom. xx. in Rom. 662 D.

640. ἀφύων τιμὴν] *Praise fit for anchovies*, taking λιπαρὸς in the sense of *glistering*, *sleek*. As to the ἀφύη see the Commentary on Wasps 493, Birds 76.

642. δημοκρατοῦνται] *By showing how the allied democracies are governed by the Athenian democracy.* Aristophanes is playing on the word δημοκρατεῖσθαι, which usually signifies "to be ruled by their own demus,' but here means "to be ruled by *our* Demus." The statement may be compared (though the application is widely different) with the first sentence which Thucydides puts into the mouth of Cleon (iii. 37) πολλάκις μὲν ἤδη ἔγωγε καὶ ἄλλοτε ἔγνων δημοκρατίαν ὅτι ἀδύνατόν ἐστιν ἑτέρων ἄρχειν, κ.τ.λ. Recent Commentators seem mostly to adopt Mueller's notion that the δημο- in δημοκρατοῦνται has no signification whatever; a notion which has the misfortune of destroying the whole point of the passage. The poet is avowedly vindicating himself from the charge brought against him by Cleon of reviling the Sovereign People before the assembled Hellenes. He seems to have satirized the Athenians on two counts: (1) the facility with which they yielded to rhetorical artifices; and (2) the extortions which the demagogues were permitted to practise against the subject allies. See Wasps 669 seqq. and Knights *passim*.

644. ἰδεῖν ἐπιθυμοῦντες] The great benefits which Athens and the Athenian empire derive from the possession of an Aristophanes are recognized far beyond

ὅστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ δίκαια.
οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος ἥκει,
ὅτε καὶ βασιλεύς, Λακεδαιμονίων τὴν πρεσβείαν βασανίζων,
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ κρατοῦσιν·
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἴποι κακὰ πολλά·
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγενῆσθαι
κἀν τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμβουλον ἔχοντας.
διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προκαλοῦνται,
καὶ τὴν Αἴγιναν ἀπαιτοῦσιν· καὶ τῆς νήσου μὲν ἐκείνης
οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν ἀφέλωνται.
ἀλλ' ὑμεῖς τοι μή ποτ' ἀφῆθ'· ὡς κωμῳδήσει τὰ δίκαια·

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her own walls. The allies flock to Athens at the Great Dionysia for the purpose of seeing the illustrious bard; the Persian King is convinced that in the Peloponnesian War that side will conquer which has the advantage of his strictures: and the Spartans are using their utmost endeavours to procure that advantage for themselves. All this is, of course, a mere comic jest.

647. Λακεδαιμονίων] Although the conversation between the Great King and the Lacedaemonian ambassadors is purely fictitious—τοῦτο χαριεντιζόμενος ψευδῶς λέγει says a Scholiast—yet there is no doubt that in the early years of the War Lacedaemonian ambassadors were frequently paying visits to the Persian Court. At the very outset of the War the Lacedaemonians are described by Thucydides (ii. 7) as preparing to send embassies of this character, πρεσβείας μέλλοντες πέμπειν παρὰ βασιλέα, καὶ ἄλλοσε ἐς τοὺς βαρβάρους. And although their only mission to Persia of which the historian gives us any details altogether miscarried, the envoys having been surrendered to, and put to death by, the Athenians (Thuc. ii. 67); yet in the very year in which the Acharnians was produced, we find the Great King complaining that though MANY ambassadors had come from Sparta, no two of them told the same tale: πολλῶν γὰρ ἐλθόντων πρέσβεων οὐδένα ταὐτὰ λέγειν (Thuc. iv. 50).

653. τὴν Αἴγιναν] The Athenians had conquered Aegina, their most dangerous rival on the sea, in the years 458–5 B.C.; and the Aeginetans dismantled their walls, handed over their navy, and became tributaries to Athens, Thuc. i. 105–8. And one of the most urgent demands made by the Spartans upon Athens before the commencement of the War was the restoration of autonomy to Aegina, Αἴγιναν αὐτόνομον ἀφιέναι (Id. i. 139). The reply of the Athenians to this demand was to expel from the island every Aeginetan, man, woman,

Who dared in the presence of Athens to speak the thing that is rightful and true.
And truly the fame of his prowess, by this, has been bruited the universe through,
When the Sovereign of Persia, desiring to test what the end of our warfare will be,
Inquired of the Spartan ambassadors, first, which nation is queen of the sea,
And next, which the wonderful Poet has got, as its stern and unsparing adviser;
For those who are lashed by his satire, he said, must surely be better and wiser,
And they'll in the war be the stronger by far, enjoying his counsel and skill.
And therefore the Spartans approach you to-day with proffers of Peace and Goodwill,
Just asking indeed that Aegina ye cede; and nought do they care for the isle,
But you of the Poet who serves you so well they fain would despoil and beguile.
But be *you* on your guard nor surrender the bard; for his Art shall be righteous and true.

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and child, and to divide the land amongst Athenian settlers. This happened in the first year of the War (Id. ii. 27; Plutarch, Pericles 34). The Lacedaemonians gave to the expelled population a home at Thyrea, on the borderland of Laconia and Argolis, and there they were dwelling at the date of the Acharnians. The demand for the restoration of autonomy to Aegina is called by Aristophanes a demand for the cession of the isle; and rightly so, since the Aeginetans, a Doric or Doricized people, would, if autonomous, naturally range themselves under the leadership of Sparta. But what has all this to do with Aristophanes? Some think, and it is very probable, that he was one of those Athenians who, on the expulsion of the Aeginetans, obtained a settlement in Aegina; but, in my opinion, it is also very probable that he was in fact connected by blood with the Aeginetans themselves. The topic is considered in the Introduction.

φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ' εὐδαίμονας εἶναι,
οὐ θωπεύων, οὔθ' ὑποτείνων μισθοὺς, οὐδ' ἐξαπατύλλων,
οὐδὲ πανουργῶν, οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα διδάσκων.

πρὸς ταῦτα Κλέων καὶ παλαμάσθω
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω.
τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον
ξύμμαχον ἔσται, κοὐ μή ποθ' ἁλῶ
περὶ τὴν πόλιν ὢν ὥσπερ ἐκεῖνος
δειλὸς καὶ λακαταπύγων.

δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ, πυρὸς ἔχουσα μένος, ἔντονος, Ἀχαρ-
νική.

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657. *ὑποτείνων μισθούς*] The Scholiast says *οὐδέ τισι μισθὸν διδοὺς ἵν' αὐτὸν ἐπαινέσωσιν.* But it seems to me that in all these participles Aristophanes is contrasting himself with Cleon. "I will not, as *he* does, flatter and deceive you, neither will I seek to win you by holding out promises of higher pay, as Cleon does with the dicastic pay."

658. *κατάρδων*] *Cultivating your favour*, literally "watering you." *καταβρέχων ὑμᾶς τοῖς ἐπαίνοις ὡς φυτά.*—Scholiast.

659–64. The Pnigos or Macron. These lines constitute an open challenge to the formidable demagogue; and for a moment the sword, which is to be wielded with such brilliant effect in the Knights, half flashes from its scabbard. Divested of its personal application and rounded into the following shape—

πρὸς ταῦθ' ὅ τι χρὴ καὶ παλαμάσθω,
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω·
τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον
ξύμμαχον ἔσται,
κοὐ μή ποθ' ἁλῶ κακὰ πράσσων—

the challenge became one of the commonplaces of Greek and Roman literature. Many passages are collected in which it is cited. Cicero, in his letter to Atticus (vi. 1), says "irascatur qui volet, patiar; *τὸ γὰρ εὖ μετ' ἐμοῦ.*" And again (viii. 8) "fulsisse mihi videbatur *τὸ καλὸν* ad oculos eius, et exclamasse ille vir qui esse debuit,

πρὸς ταῦθ' ὅ τι χρὴ καὶ παλαμάσθων,
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθων,
τὸ γὰρ εὖ μετ' ἐμοῦ.

At ille tibi *πολλὰ χαίρειν τῷ καλῷ* dicens pergit Brundusium." He is speaking of Pompey's retirement from Italy, on the approach of Caesar. Clemens Alexandrinus (Strom. vi. 13) cites all but the second line; and the entire passage is given by Suidas s. v. *παλαμᾶσθαι.* Under *ἁλωτὸν*, however, Suidas says *ἁλωτοὶ, ληπτοὶ, χειρωτοί. καὶ Εὐριπίδης, οὐ μή ποθ' ἁλῶ κακὰ πράσσων.* No authority ascribes to Euripides a single syllable of the Aristophanic Pnigos; but from the lastly-cited words of Suidas,

Rare blessings and great will he work for the State, rare happiness shower upon you;
Not fawning, or bribing, or striving to cheat with an empty unprincipled jest;
Not seeking your favour to curry or nurse, but teaching the things that are best.

AND THEREFORE I say to the People to-day,
Let Cleon the worst of his villanies try,
His anger I fear not, his threats I defy!
For Honour and Right beside me will fight,
And never shall I
In aught that relates to the City be found
Such a craven as he, such a profligate hound.

O MUSE, fiery-flashing, with temper of flame, energetic, Acharnian, come to my gaze,

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the entire passage finds a place amongst the fragments of Euripides (as for example Wagner's *Incert. fab. fragm.* 145). But whatever may be the case with the feeble line κοὐ μή ποθ' ἁλῶ κακὰ πράσσων, whether its ascription to Euripides is correct, or a mere slip on the part of Suidas or his copyists, I am persuaded that the words of the Pnigos belong to Aristophanes alone.

664. λακαταπύγων] The word καταπύγων, *profligate*, is common enough; indeed we have already met with it in this very Comedy, supra 79, but here Aristophanes prefixes the intensive λα- for the purpose of showing his utter abhorrence of Cleon.

665–75. THE STROPHE. During the remainder of the Parabasis, they are going to express their indignation at the manner in which veteran soldiers and statesmen are exposed to the pert and clever attacks of forensic youngsters. And just as Shakespeare, about to set forth the splendid deeds of our fifth Harry, exclaims "O for a Muse of fire" to enable him to deal worthily with so great a subject, so here the Chorus, before they begin, invoke the Muse, their own Acharnian Muse, to come to them as bright, and clear, and vehement, as a spark of fire from their own Acharnian charcoal. So will they be able to rise to the height of their great argument, and press it home with becoming fire and passion.

665. φλεγυρά] *Fiery*. ἔντονος, *vehement*. φλεγυρά· λαμπρὰ, φλέγουσα, λάμπουσα. ἔντονος δὲ ἀντὶ τοῦ ἰσχυρά.—Scholiast.

οἷον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ', ἐρεθιζόμενος οὐρίᾳ
ῥιπίδι,
ἡνίκ' ἂν ἐπανθρακίδες ὦσι παρακείμεναι,
οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,
οἱ δὲ βάπτωσιν, οὕτω σοβαρὸν ἐλθὲ μέλος εὔτονον ἀγροικότονον,
ὡς ἐμὲ λαβοῦσα τὸν δημότην.

οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει.
οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν
γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν.
οἵτινες γέροντας ἄνδρας ἐμβαλόντες ἐς γραφὰς
ὑπὸ νεανίσκων ἐᾶτε καταγελᾶσθαι ῥητόρων,
οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηυλημένους,

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669. ἐρεθιζόμενος οὐρίᾳ ῥιπίδι] *Excited, roused into action, by the favouring wind of the firefan.* οὔριος is the regular word for a favourable breeze, Knights 433, Lys. 550. And as for ῥιπὶς, the *fan* used as a bellows, see infra 888, Frogs 360, Eccl. 842.

670. ἐπανθρακίδες] The name is not confined to any particular species of fish; it applies to any little fish cooked in the embers. λεπτοὶ ἰχθύες ὀπτοὶ, says the Scholiast; πάντα δὲ τὰ ἐπὶ ἀνθράκων ὀπτώμενα ἐπανθρακίδας ἐκάλουν.

671. Θασίαν] The name Θασία was given both to *pickle* and to a *radish.* Here, of course, it means the former. Athenaeus (vii. 137), quoting from the Holcades of Aristophanes the lines

ὦ κακοδαίμων, ἥτις ἐν ἅλμῃ
πρώτη τριχίδων ἀπεβάφθη,

explains τοὺς γὰρ εἰς τὸ ἐπανθρακίζειν ἐπιτηδείους ἰχθῦς εἰς ἅλμην ἀπέβαπτον, ἣν καὶ Θασίαν ἐκάλουν ἅλμην. Photius says Θασίαν καὶ ῥάφανον καὶ ἅλμην λέγουσιν. And Hesychius, Θασία· ἅλμη εἰς ἣν ὄψα ὀπτώμενα ἔβαπτον. καὶ ῥαφάνου εἶδος. This Thasian pickle our poet calls λιπαράμπυκα, *with shiny frontlet.* He had observed above that Pindar's epithet of Athens, λιπαρὰς, was a term of praise well suited to anchovies; and now that he is dealing with these small fry, he applies to the pickle into which they are dipped the epithet λιπαράμπυκα, which Pindar had bestowed upon Memory in the seventh Nemean, where he says (I quote Professor Bury's translation): *Mighty deeds of prowess are wrapt in deep darkness if they remain unsung; yea, for fair works we know one, one only mirror, if by grace of Memory with the shining head-band,* Μναμοσύνας ἕκατι λιπαράμπυκος, *they win the meed of toil in lines of sounding song.*

672. βάπτωσιν] The MSS. have μάττωσιν, which is quite out of place here; and as ἐπανθρακίδες are rarely mentioned

Like the wild spark that leaps from the evergreen oak, when its red-glowing charcoal is fanned to a blaze,
And the small fish are lying all in order for the frying;
And some are mixing Thasian, richly dight, shiny-bright,
And some dip the small fish therein;
Come, fiery-flashing Maid, to thy fellow-burgher's aid,
With exactly such a song, so glowing and so strong,
To our old rustic melodies akin.

We the veterans blame the City. Is it meet and right that we,
Who of old, in manhood's vigour, fought your battles on the sea,
Should in age be left untended, yea exposed to shame and ill?
Is it right to let the youngsters air their pert forensic skill,
Grappling us with writs and warrants, holding up our age to scorn?
We who now have lost our music, feeble nothings, dull, forlorn,

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in connexion with ἅλμη, without an allusion to their being *dipped* in it; while in the MSS. the letters β and μ are extremely similar, and are frequently confused; I have no hesitation in adopting, with Blaydes, the word βάπτωσιν, originally suggested by Hamaker.

674. εὔτονον, ἀγροικότονον] *With clear-pitched country tone*, like the lark or the blackbird. This is the reading of the best MSS., and seems to me just what Aristophanes intended. But it does not satisfy the critics. For εὔτονον they substitute ἔντονον, a very good epithet, but no better than εὔτονον, and one which, having already been employed in this ode, is little likely to be repeated here; and for ἀγροικότονον they substitute ἀγροικότερον, which Blaydes translates *somewhat rustic or rude*. And that, I suppose, would be the meaning of ἀγροικότερον; but it certainly is not the meaning which Aristophanes intended to convey. His desire is to commend, not to criticize or depreciate, the clear country song of the Acharnian Muse.

675. τὸν δημότην] The Acharnian Muse to the Acharnian Chorus; ἐλθὲ, Μοῦσα Ἀχαρνικὴ, ὡς ἡμᾶς τοὺς Ἀχαρνέας.

676–91. The Epirrhema. They have invoked the Acharnian Muse for the objects mentioned in the Commentary on the Strophe, 665–75 supra. And now, inspired by her, they state generally the grievance of which they complain. The chief individual instance of that grievance is reserved for the Antepirrhema.

681. παρεξηυλημένους] *Worn out*, like a pipe with a used-up mouthpiece; generally, of persons used up and exhausted in mind. The phrase παρεξηυλημένος τὸν νοῦν, though rather a

οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἡ βακτηρία·
τονθορύζοντες δὲ γήρᾳ τῷ λίθῳ προσέσταμεν,
οὐχ ὁρῶντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἠλύγην.
ὁ δὲ νεανίας, ἑαυτῷ σπουδάσας ξυνηγορεῖν,
ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥήμασι·
κᾆτ' ἀνελκύσας ἐρωτᾷ, σκανδάληθρ' ἱστὰς ἐπῶν,
ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.
ὁ δ' ὑπὸ γήρως μασταρύζει, κᾆτ' ὀφλὼν ἀπέρχεται·

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metaphor than a proverb, is found in all the Paroemiographers, as well as in all the ancient Greek Lexicographers; and they all explain it in very much the same words. I will give the explanation of Zenobius (v. 65, p. 364, Gaisford): *παρεξηυλημένος· ὑπὸ γήρως τὸν νοῦν παρεξηυλημένον ἔχων, ἀμυδρὸν, ἢ διεφθορότα. Μετενήνεκται δὲ ἀπὸ τῶν γλωσσιδίων τῶν ἐν τοῖς αὐλοῖς.*

682. Ποσειδῶν ἀσφάλειος] Hellenic sailors were always timorous of the dangers of the sea, and when they left the harbour they endeavoured to propitiate the Lord of the slippery always-wind-obeying deep by appealing to him under the euphemistic title of Ποσειδῶν ἀσφάλειος, "Poseidon who never slips." So when a merchant was starting on a commercial voyage, his friends would commend him, not only to the care of "Hermes, the giver of gain," but also to that of "Poseidon who never slips." ὦ Ναυσίκλες, says his friend (Heliodorus, Aethiopics vi. 7), *σοὶ μὲν ἐπ' αἰσίοις ὁ ἔκπλους στέλλοιτο· καὶ Ἑρμῆς μὲν κερδῷος Ποσειδῶν δὲ ἀσφάλειος συνέμποροι καὶ πομποὶ γίγνοιντο, πᾶν μὲν ἐπὶ πέλαγος εὔρουν καὶ εὐήνεμον παραπέμποντες, καὶ πᾶσαν πόλιν εὐπρόσοδον καὶ φιλέμπορον ἀποφαίνοντες.* The old fighters who formed the Chorus had, in their prime, relied upon this mighty God to protect their feet from slipping; but now in their feeble age they have nothing whereon to rely, except the βακτηρία, or *staff*, which supports their tottering limbs.

683. τῷ λίθῳ] The Scholiast explains by τῷ βήματι, which would be right if the Chorus are speaking of a trial in the ἐκκλησία (Peace 680, Eccl. 87); or if the term λίθος became coextensive in meaning with the speaker's pulpit. But neither of these suppositions is by any means certain; and Van Leeuwen thinks that the reference is to the stone mentioned in Wasps 332. It seems probable that there would be, in every dicastery, a sort of stone altar on which the witnesses and others took their oaths (Polity of Athens, vii. 1, lv. 5; Demosth. against Conon, p. 1265), and on which the votes were counted, as stated in the Wasps, and various other solemnities were performed.

684. τῆς δίκης τὴν ἠλύγην] *The darkness* τῆς δίκης (in the sense *of the suit*); as contrasted with the Tragic phrase τῆς δίκης φάος, *the light* τῆς δίκης (in the

We whose only "Safe Poseidon" is the staff we lean upon,
There we stand, decayed and muttering, hard beside the Court-house Stone,
Nought discerning all around us save the darkness of our case.
Comes the youngster, who has compassed for himself the Accuser's place,
Slings his tight and nipping phrases, tackling us with legal scraps,
Pulls us up and cross-examines, setting little verbal traps,
Rends and rattles old Tithonus till the man is dazed and blind;
Till with toothless gums he mumbles, then departs condemned and fined;

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sense *of Justice*). Blaydes refers to a fragment of the Ajax Locrus, *δίκης δ' ἐξέλαμψεν ὅσιον φάος*, and to Eur. Suppl. 564 *τῆς δίκης σώζων φάος*.

685. *ὁ δὲ νεανίας*] *But the youngster, having canvassed* (or *made interest*) *for himself to be the ξυνήγορος*, that is, *the orator prosecuting in the case.* Young orators, like Evathlus and Cephisodemus, would naturally be eager to obtain the conduct of an important case, wherein to display their powers of examination and argument at the defendant's expense. It is hardly right to call them the prosecuting *counsel*, because our word *counsel* implies a special legal training which was not required of a *ξυνήγορος*. Elmsley's unfortunate suggestion that *νεανίας* is the accusative plural has done much mischief, but is quite untenable. In the preceding lines no individual has been glanced at to whom the expression *ὁ δὲ* can be referred; and it is plain from what follows that *ὁ δὲ*, and not any person engaged by him, is the youngster who assails the old man. The proceeding was obviously a public indictment, not a civil action by a private plaintiff.

686. *στρογγύλοις*] Phrases compressed, as it were, into pellets, hurled at the defendant like stones from a sling; a metaphor assisted by the term *παίων* which is used of a sling in Birds 1187, where see the note. The epithet *στρογγύλαις* is applied to hailstones in Clouds 1127. *ξυνάπτων*, *joining battle with, engaging* the defendant.

687. *σκανδάληθρ' ἱστὰς ἐπῶν*] The *σκανδάληθρον* or *σκανδάλη* is the stick which keeps open the door of the trap, and to which the bait is attached; the mouse nibbles at the bait, the stick is moved, and the door shuts. *Πάγην ἔστησα ἐπὶ τὰς μιαρὰς ἀλώπεκας, κρεάδιον τῆς σκανδάλης ἀπαρτήσας.*—Alciphron iii. 22.

688. *Τιθωνόν*] The story of Tithonus, who wedded the Morning, and for whom she asked and obtained Immortal life, but forgot to ask Immortal youth, so that he grew ever older and older but could never die, is consecrated to all English readers by Tennyson's splendid lines. See the Homeric Hymn to Aphrodite 219–39. Here the name is used only to signify a man of extreme old age.

689. *ὀφλὼν ἀπέρχεται*] Two lines below we have *ὀφλὼν ἀπέρχομαι*. But there is a shade of difference between the mean-

εἶτα λύζει καὶ δακρύει, καὶ λέγει πρὸς τοὺς φίλους,
οὗ μ' ἐχρῆν σορὸν πρίασθαι, τοῦτ' ὀφλὼν ἀπέρχομαι.

ταῦτα πῶς εἰκότα, γέροντ' ἀπολέσαι, πολιὸν ἄνδρα, περὶ κλεψύδραν,
πολλὰ δὴ ξυμπονήσαντα, καὶ θερμὸν ἀπομορξάμενον ἀνδρικὸν ἱδρῶτα δὴ καὶ πολύν,
ἄνδρ' ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
εἶτα Μαραθῶνι μὲν ὅτ' ἦμεν, ἐδιώκομεν·
νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα, κᾆτα προσαλισκόμεθα.
πρὸς τάδε τί ἀντερεῖ Μαρψίας;

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ing there and here. Here ὀφλὼν means *having lost his case*; there *owing, cast in*, such a sum.

692–702. The Antistrophe. This continues the complaint commenced in the Epirrhema.

693. περὶ κλεψύδραν] That is, "in the law-courts," ἐν τῷ δικαστηρίῳ as the Scholiast explains it. For the clepsydra was in use in all the law-courts for the purpose of timing the speeches of the orators. See Wasps 93. It is described by Apuleius, at the commencement of the mock trial of Lucius in the Third Book of his Metamorphoses, as a vessel perforated with minute holes at the bottom after the fashion of a colander (*vasculum in vicem coli graciliter fistulatum*), through which holes the water kept dripping, drop by drop. It was the equivalent of our hour-glass. The orators usually refer to it as "the water." Thus in his First against Stephanus, Demosthenes says "Stop the water," ἐπίλαβε τὸ ὕδωρ, while the evidence is being read (10); and again, "Into these matters I cannot go," οὐ γὰρ ἱκανόν μοι τὸ ὕδωρ ἐστίν (58).

696. ἀγαθὸν ὄντα Μαραθῶνι] This was the supreme glory of the Athenians, that at Marathon they proved themselves "good men." They displayed no less heroism and self-devotion at Salamis and Plataea, but other Hellenic peoples were there. At Marathon they were alone, the πρόμαχοι of Hellas, as Simonides called them, for the gallant little contingent from Plataea was too small to derogate from the glory of Athens, and indeed the Plataeans themselves were Athenian citizens now. And hence the Athenian heroes whom Aristophanes was perpetually holding up for the imitation of his contemporaries were not the Men of Salamis or the Men of Plataea, but always the

Sobbing, weeping, as he passes, to his friends he murmurs low,
All I've saved to buy a coffin now to pay the fine must go.

How CAN it be seemly a grey-headed man by the Water-clock's stream to decoy and to slay,
Who of old, young and bold, laboured hard for the State, who would wipe off his sweat and return to the fray?
At Marathon arrayed, to the battle-shock we ran,
And our mettle we displayed, foot to foot, man to man,
And our name and our fame shall not die.
Aye in youth we were Pursuers on the Marathonian plain,
But in age Pursuers vex us, and our best defence is vain.
To this what can Marpsias reply?

Men of Marathon, the Μαραθωνομάχαι. ~~And thus that~~ they were "good men against the Medes" became the recognized description of ancient Athenian heroism. "What matters it," Thucydides represents the Spartan Ephor as saying (i. 86), "what matters it that they were good men against the Medes, εἰ πρὸς τοὺς Μήδους ἐγένοντο ἀγαθοὶ τότε, if now they show themselves bad men towards Sparta?"

698. ὅτ' ἦμεν] These words, as Bergler pointed out, may either be joined with Μαραθῶνι, *when we were at Marathon*; or else stand alone, *when we were* (in our prime), as in Lys. 667.

700. διωκόμεθα] Διώκειν is a term as well of the battlefield (*to pursue* the foe), as of the law-courts (*to prosecute* the defendant); ὁ διώκων is the *prosecutor*, still called the *pursuer*, in Scotland. "In our youth it was we who charged the foe; in our age it is we who are charged in the courts." Nor is that all. προσαλισκόμεθα· ἀντὶ τοῦ, πρὸς τούτοις, καταδικαζόμεθα, καὶ ζημιούμεθα.—Scholiast. ἁλίσκεσθαι is the word regularly used as well of captives taken in war, as of culprits condemned in the law-courts.

702. Μαρψίας] Marpsias, the Scholiast tells us, was a contentious and cantankerous speaker of the day; οὗτος ὁ Μαρψίας φιλόνεικος καὶ φλύαρος καὶ θορυβώδης ῥήτωρ κωμῳδεῖται. We may guess from the allusion here that he had recently been raising objections to some measure brought forward in the Assembly for the relief of needy veterans.

τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην,
ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,
τῷδε τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ;
ὥστ' ἐγὼ μὲν ἠλέησα κἀπεμορξάμην ἰδὼν
ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον,
ὃς μὰ τὴν Δήμητρ', ἐκεῖνος ἡνίκ' ἦν Θουκυδίδης,
οὐδ' ἂν αὐτὴν τὴν Ἀχαίαν ῥᾳδίως ἠνέσχετο,
ἀλλὰ κατεπάλαισε μέν γ' ἂν πρῶτον Εὐάθλους δέκα,
κατεβόησε δ' ἂν κεκραγὼς τοξότας τρισχιλίους,
περιετόξευσεν δ' ἂν αὐτοῦ τοῦ πατρὸς τοὺς ξυγγενεῖς.

703–18. The Antepirrhema. The poet now gives a special instance of the hardship lamented in the Epirrhema. He describes in tones of genuine indignation the impeachment of Thucydides, the former rival of Pericles; an impeachment which he mentions again in Wasps 947. The charges brought against him, whatsoever they were, were enforced by the tirades of two young advocates, Evathlus and Cephisodemus, whose noisy and voluble attacks so dumbfoundered the old man that he could not find a word to say in his own defence. Yet when he was in his prime, says the poet, he would have discomfited a whole host of such trumpery assailants as these.

703. *τῷ γὰρ εἰκός*] Τῷ *τρόπῳ δίκαιόν ἐστι.*—Scholiast. "*ἡλίκον Θουκυδίδην*, i.e. *τηλικοῦτον ἡλίκος Θουκυδίδης*."—Blaydes. *συμπλακέντα* is a term of the wrestling school. Cephisodemus had in his blood some Scythian strain, and is therefore saluted as "a Scythian wilderness" and "a Scythian archer." The former appellation is a proverbial phrase (Scholiast, Hesychius), supposed to be connected with the second line of the Prometheus Vinctus, *Σκύθην ἐς οἶμον, ἄβατον εἰς ἐρημίαν.*

709. *Ἀχαίαν*] This Thucydides, the Chorus mean, who in his old age is obliged to put up with the insolence of these youthful advocates, would in his prime have stood no nonsense from the greatest personage in all the world. And as they have just mentioned Demeter, they say that he would have stood no nonsense from Demeter herself; though there is possibly a contrast intended between the Hellenic *Ἀχαία* and the barbarian *Σκύθης*. *Ἀχαία* was a special name of Demeter: Herodotus (v. 61) tells us that when the Gephyraeans (the family to which Harmodius and Aristogeiton belonged) migrated from Boeotia to Athens, they set up various temples in which the other Athenians had no part, and especially the temple and rites *Ἀχαιίης Δήμητρος*. Plutarch (Isis and Osiris 69) and Hesychius s.v. derive the name from *ἄχη*, the *sorrows* of the Mother in quest of her Daughter;

Oh, Thucydides to witness, bowed with age, in sore distress,
Feebly struggling in the clutches of that Scythian wilderness
Fluent glib Cephisodemus,—Oh the sorrowful display!
I myself was moved with pity, yea and wiped a tear away,
Grieved at heart the gallant veteran by an archer mauled to view;
Him who, were he, by Demeter, that Thucydides we knew,
Would have stood no airs or nonsense from the Goddess Travel-sore,
Would have thrown, the mighty wrestler, ten Evathluses or more,
Shouted down three thousand archers with his accents of command,
Shot his own Accuser's kinsmen in their Scythian fatherland.

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and though the derivation has been questioned, it will perhaps justify the epithet given in my translation to the Goddess. The Scholiast says Ὅστις πρεσβύτης ὑπὸ τοῦ τοξότου βλαπτόμενος, οὐδὲ τῆς Δήμητρος ἠνέσχετο, ἡνίκα ἦν νέος.

710. κατεπάλαισε] It has not, I think, been observed that this word is employed with special reference to Εὔαθλος, which strictly means *athletic*; just as περιετόξευσεν, two lines below, has a special reference to the Scythian *archer*. As to the *athlete*, he would have thrown a dozen athletes such as he: as to the *Scythian archer*, he would have shot and shouted down any number of Scythian archers. The powers of wrestling and shooting attributed to Thucydides are merely derived from and accommodated to the name of one accuser and the lineage of the other. We need not suppose that Thucydides ever really wrestled or used a bow and arrow. From the expression τοῦ πατρὸς in 712 we may conclude that the Scythian taint was derived from the grandmother, and not from the mother, of Cephisodemus. Evathlus is mentioned by Aristophanes in two other places, viz. Wasps 592 and in a passage from the Holcades preserved by the Scholiast here—

ἔστι τις πονηρὸς ἡμῖν τοξότης ξυνήγορος
τοῖς παλαιοῖς, ὥσπερ Εὔαθλος παρ' ὑμῖν τοῖς νέοις.

And he is doubtless the same Evathlus whose controversy with his teacher, the famous Protagoras, is recorded by Aulus Gellius v. 10 and other writers.

712. περιετόξευσεν] "Tunc sagittis confixisset."—Frischlin, Bergler, Brunck. The verb must not be confused with ὑπερετόξευσεν, which has quite a different meaning, and one altogether unsuitable to the present passage. Thucydides is represented as *crushing* his assailants, not as *competing with* them in friendly rivalry. Cephisodemus may be a good archer, says the poet, but Thucydides in his prime would have shot down, not merely *him*, but all his Scythian

ἀλλ' ἐπειδὴ τοὺς γέροντας οὐκ ἐᾶθ' ὕπνου τυχεῖν,
ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ᾖ
τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος,
τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χὠ Κλεινίου.
κἀξελαύνειν χρὴ τὸ λοιπόν, κἂν φύγῃ τις, ζημιοῦν
τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

ΔΙ. ὅροι μὲν ἀγορᾶς εἰσιν οἵδε τῆς ἐμῆς.
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις
ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
ἐφ' ᾧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.
ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
τρεῖς τοὺς λαχόντας τούσδ' ἱμάντας ἐκ Λεπρῶν.

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relatives. As to the pre-eminence of the Scythians in archery see Xen. Mem. iii. 9. 2. "The Scythians," says Socrates, "would not dare to fight the Lacedaemonians with shields and spears; nor would the Lacedaemonians be willing to fight the Scythians with bows and arrows."

716. ὁ Κλεινίου] This is the famous Alcibiades, still a young man, though already noticed by Aristophanes, two years previously, in his first play, the Banqueters. See the Introduction. The opinion which our poet entertained of the young scapegrace may be gathered from the circumstance that his name is here coupled with, and indeed seems to be intended as a sort of climax to, ὁ εὐρύπρωκτος and ὁ λάλος.

717. κἀξελαύνειν] Omitting for the moment the words κἂν φύγῃ τις ζημιοῦν, we have in these two lines merely an adaptation of the often-quoted proverb ἥλῳ τὸν ἧλον ἐκκρούειν, *to drive out one nail by another*; "clavum clavo eiicere," Bodl. 488; Coislin 251; Diog. v. 17 (Gaisford's Paroem., pp. 57, 142, 194); or as Pollux (ix. 120) gives it in an iambic line, ἥλῳ τὸν ἧλον, πάτταλῳ τὸν πάτταλον. The same proverb is adapted and amplified by Antiphanes in the lines preserved by Athenaeus ii. 20 (p. 44) οἴνῳ [δὲ δεῖ] τὸν οἶνον ἐξελαύνειν Σάλπιγγι τὴν σάλπιγγα, τῷ κήρυκι τὸν βοῶντα, and so on for four more verses. The passage of Antiphanes is cited and corrected by Elmsley, who however does not refer to the proverb on which both it and these lines of Aristophanes are founded. See also Lucian, Pro Mercede Conductis 9; Pro lapsu inter salutandum 7; Plutarch de sanitate 11. It is one of the Adages illustrated by Erasmus. The words κἂν φύγῃ τις, ζημιοῦν, inserted to complete the line can, I think, only mean, *And if any one is already an exile* (in which

Nay, but if ye will not leave us to our hardly earned repose,
Sort the writs, divide the actions, separating these from those;
Who assails the old and toothless should be old and toothless too;
For a youngster, wantons, gabblers, Cleinias' son the trick may do.
So for future fines and exiles, fair and square the balance hold,
Let the youngster sue the youngster, and the old man sue the old.

DI. These are the boundaries of my market-place;
And here may all the Peloponnesian folk,
Megarians and Boeotians, freely trade
Selling to me, but Lamachus may not.
And these three thongs, of Leprous make, I set
As market-clerks, elected by the lot.

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case a decree of banishment would be futile) *to fine him*, that is, to seize his goods. Elmsley's explanation, "And if any one will not obey this law, to fine him," for which he refers to Demosth. adv. Lept., p. 498, and Andocides in Alc., p. 31, is quite unsuited to the context. And if by an alteration of the text we join the words φυγῇ ζημιοῦν, "to punish by exile," as Thuc. viii. 21 and 73, Eur. Hipp. 1043, we get an impossible tautology with ἐξελαύνειν.

719. ὅροι μὲν ἀγορᾶς] The Parabasis is over, and Dicaeopolis is at once discovered marking out the boundaries of his private market-place by certain landmarks, probably some of the stones which had formerly done duty as the Pnyx. I have always supposed that during the Parabasis the stage though empty was visible to the audience; but possibly the curtain was drawn up, and the interval utilized in preparing for the succeeding scenes; for example, the mimic Pnyx may have been removed in the Acharnians, and introduced in the Knights. This too would obviate the necessity of Mnesilochus and Critylla remaining on the stage during the Parabasis of the Thesmophoriazusae, and so the remarks in the note on Thesm. 785 would be founded on a misapprehension.

721. Μεγαρεῦσι] Here again, as supra 624, 625, we have a foreshadowing of the three scenes which immediately follow. The Megarians may come to the private market (729–835); so may the Boeotians (860–958); but Lamachus may not (959–68).

724. λαχόντας] That the ἀγορανόμοι were elected by lot we know from the Polity of Athens, chap. 51, where also their number and duties are given. Κληροῦνται δὲ καὶ ἀγορανόμοι, πέντε μὲν εἰς Πειραιέα, πέντε δὲ εἰς ἄστυ. τούτοις δὲ

ἐνταῦθα μήτε συκοφάντης εἰσίτω
μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνήρ.
ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπεισάμην
μέτειμ', ἵνα στήσω φανερὰν ἐν τἀγορᾷ.

ΜΕ. ἀγορὰ 'ν Ἀθάναις χαῖρε, Μεγαρεῦσιν φίλα.
ἐπόθουν τυ ναὶ τὸν Φίλιον ᾇπερ ματέρα.
ἀλλ', ὦ πονηρὰ κώριχ' ἀθλίου πατρὸς,
ἄμβατε ποττὰν μάδδαν, αἴ χ' εὕρητέ πᾳ.

ὑπὸ τῶν νόμων προστέτακται τῶν ὠνίων ἐπιμελεῖσθαι πάντων, ὅπως καθαρὰ καὶ ἀκίβδηλα πωλῆται. That they also had to keep order and to administer summary justice in the market is plain from 824 and 968 infra, and Wasps 1407. Here the ἀγορανόμοι are represented by whips or rather leathern thongs, ἐκ Λεπρῶν, sc. βοῶν or κυνῶν (βοέοισιν ἱμᾶσιν, ἱμὰς κύνειος). There is probably also an allusion to some incident connected with the Eleian town of Lepreum (Birds 149–51) with which we are now unacquainted. The Scholiast gives some additional and improbable explanations: ἀπὸ τοῦ λέπειν, ὅ ἐστι τύπτειν. Or again, φασὶ τὰ τῶν λεπρῶν βοῶν δέρματα ἰσχυρὰ εἶναι. Or again, ὅτι οἱ Μεγαρεῖς λεπροὶ τὸ σῶμα. Or finally, ἄμεινον λέγειν ὅτι τόπος ἔξω τοῦ ἄστεος Λεπρὸς καλούμενος, ἔνθα τὰ βυρσεῖα ἦν.

726. Φασιανός] Properly a man from Colchis-land and the River Phasis, whence the *pheasant* (*Phasianus Colchicus*) derives its name. See Introduction to Birds lii, liii. But here it involves one of the innumerable allusions to συκοφάντης, φάσις (*an information*), φαίνω infra 826.

727. στήλην] The pillar on which was inscribed the treaty between Dicaeopolis and the Lacedaemonians. Treaties of Peace were commonly so inscribed, and frequently contained in themselves a provision that this should be done. Thus the Peace of Nicias was to be inscribed on no less than five στῆλαι, one to be erected in the Acropolis of Athens, another in the sanctuary of the Amyclaean Apollo at Sparta, and the other three at the great gathering-places of the Hellenes, Ὀλυμπίασι καὶ Πυθοῖ καὶ Ἰσθμῷ (Thuc. v. 18). The treaty of Alliance which immediately followed was to be inscribed on two στῆλαι, one to be erected at Athens and one at Sparta, as before (Id. 23). The treaty made in the following year between Athens, Argos, Mantinea, and Elis was to be inscribed on four στῆλαι, one of bronze and three of stone; the bronze pillar to be erected at the common expense at Olympia, and a stone pillar at Athens, Argos, and Mantinea (Id. 47). The pillar on which was inscribed the private treaty of Dicaeopolis is to be erected in his private Agora, and he leaves the stage ostensibly to

Within these bounds may no Informer come,
Or any other syco-Phasian man.
But I'll go fetch the Treaty-Pillar here,
And set it up in some conspicuous place.

MEGARIAN. Guid day, Athanian market, Megara's luve!
By Frien'ly Zeus, I've miss't ye like my mither.
But ye, puir bairnies o' a waefu' father,
Speel up, ye'll aiblins fin' a barley-bannock.

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fetch it; but he does not bring it back with him, and the real reason of his departure was to leave the stage empty for the entrance and soliloquy of the Megarian.

729. *ἀγορὰ 'ν Ἀθάναις*] No sooner has he quitted the stage than a half-starved Megarian timidly enters, representing the first of the three classes mentioned in 721, 722 supra. He is so miserable and destitute that, in order to purchase the cheapest articles, and those which before the War were most plentiful in Megara, he is obliged to sell his own starving daughters. He speaks in Doric, but not absolutely as a Dorian would speak. Aristophanes seems to have selected such Dorian forms as he thought would be suitable to the rhythm of his own lines and familiar to an Athenian audience; just as Sir Walter Scott uses the Scottish idioms in his Waverley Novels. The editors who endeavour to turn the Megarian's language into the strictest possible Doric seem to me on an absolutely wrong tack, and I have not attempted to follow them.

730. *ναὶ τὸν Φίλιον*] He appeals to Zeus in his character of *Φίλιος the God of Friends*) because he has just spoken of the Athenian market as *φίλα* to the Megarians. *Φίλιος* is often used alone, as here, without the addition of *Ζεύς*. See the lines of Pherecrates cited in the Commentary on Eccl. 1160. In Lucian's Toxaris (11) an Athenian and a Scythian propose to recite in competition tales of Athenian and Scythian friendship, and agree to swear that their tales shall be true ones. "And which of our Gods shall I adjure?" asks the Athenian, *ἆρ' ἱκανὸς ὁ Φίλιος*; and the Scythian consenting, he commences "*Ἴστω τοίνυν ὁ Ζεὺς ὁ Φίλιος*, that the tales which I tell shall, to the best of my belief, be accurate and true." The adjuration *πρὸς Φιλίου* is in very common use as an appeal from one friend to another. Thus in Plato; *ἀλλά μοι εἰπὲ πρὸς Φιλίου*, Euthyphron, chap. 6, Gorgias 75. And in Lucian, Icaromenippus (3), De Dipsadibus (9), Rhetorum Praeceptor (4).

732. *ἄμβατε κ.τ.λ.*] "Pro *ἀνάβητε πρὸς τὴν μᾶζαν ἐὰν εὕρητέ που*."—Bergler. Actors coming on the stage from the side scenes are always supposed to

ἀκούετε δή, ποτέχετ' ἐμὶν τὰν γαστέρα·
πότερα πεπρᾶσθαι χρῄδδετ', ἢ πεινῆν κακῶς;
ΚΟ. πεπρᾶσθαι πεπρᾶσθαι.
ΜΕ. ἐγώνγα καὐτός φαμι. τίς δ' οὕτως ἄνους
ὃς ὑμέ κα πρίαιτο, φανερὰν ζαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρους γὰρ ὑμὲ σκευάσας φασῶ φέρειν.
περίθεσθε τάσδε τὰς ὁπλὰς τῶν χοιρίων.
ὅπως δὲ δοξεῖτ' ἦμεν ἐξ ἀγαθᾶς ὑός·
ὡς ναὶ τὸν Ἑρμᾶν, αἴπερ ἰξεῖτ' οἴκαδις
ἄπρατα, πειρασεῖσθε τᾶς λιμῶ κακῶς.
ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία,
κἤπειτεν ἐς τὸν σάκκον ὧδ' ἐσβαίνετε.
ὅπως δὲ γρυλιξεῖτε καὶ κοΐξετε

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mount from a lower level. See the Commentary on Knights 149. And in my judgement the statement of Vitruvius (v. 7), that the stage of a Greek theatre should be not less than ten nor more than twelve feet high, gives a correct idea of the height, in the time of Aristophanes, of the stage in the Athenian theatre. It was essential that the stage should be lifted far above the heads of the choreutae, otherwise the favoured spectators sitting in the front (which were also the lowest) tiers of the auditorium could have seen little or nothing of what was passing on the stage. Of course the necessity for so lofty a stage disappeared with the disappearance of the Chorus.

733. *τὰν γαστέρα*] He should have said *τὸν νοῦν*, as in the corresponding line Knights 1014 *ἄκουε δή νυν, καὶ πρόσεχε τὸν νοῦν ἐμοί*. But he is appealing to their sense of hunger, and therefore substitutes *τὰν γαστέρα* as the seat of hunger.

735. ΚΟΡΑ.] Were these really children? or were they, as K. O. Müller suggests (Greek Lit. xxvii note), merely puppets, the sounds which they are supposed to utter being spoken behind the stage? It is difficult to say, but it seems to me more probable that they were two little boys.

737. *φανερὰν ζαμίαν*] *A manifest bad bargain.* Alciphron (iii. 21 and 38) describes a useless slave as *ζημία καθαρὰ* and *λαμπρὰ ζημία*.

738. *Μεγαρικά τις μαχανά*] The Megarians claimed to be the inventors of Comedy, but the more refined and polished Athenians derided the broad

Now listen, bairns; atten' wi' a' yere—painch;
Whilk wad ye liefer, to be sellt or clemmed?

GIRLS. Liefer be sellt! Liefer be sellt!

MEG. An' sae say I mysel'! But wha sae doited
As to gie aught for *you*, a sicker skaith?
Aweel, I ken a pawkie Megara-trick,
I'se busk ye up, an' say I'm bringin' piggies.
Here, slip these wee bit clooties on yere nieves,
An' shaw yeresells a decent grumphie's weans.
For gin' I tak' ye hame unsellt, by Hairmes
Ye'll thole the warst extremities o' clemmin'.
Ne'est, pit thir lang pig-snowties owre yere nebs,
An' stech yere bodies in this sackie. Sae.
An' min' ye grunt an' grane an' g-r-r awa',

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farce and buffoonery which constituted the Megarian idea of comic humour. See Wasps 57 and the Commentary there. Here Aristophanes appears to be apologizing for this scene of the "twa' sma' piggies" by explaining that it is professedly a *γέλως Μεγαρόθεν κεκλεμμένος*: a phrase which, as used in the Wasps, may possibly be intended to refer to this very scene. I have followed most recent editors in changing the MS. *μηχανὰ* into *μαχανὰ*, because it seems likely that Aristophanes, emphasizing the non-Attic character of the scene, would be careful to use non-Attic forms throughout; but I have not thought it necessary to follow them in writing in the next line *χοίρως* and *φέρεν* for the MS. *χοίρους* and *φέρειν*.

743. *ἄπρατα*] *Unsold.* This is Ahrens's conjecture for the *τὰ πρᾶτα* of the MSS., which does not harmonize with the construction of the line. That the word "unsellt" occurs in my translation is a mere accident. I was not aware of Ahrens's conjecture when I wrote it.

745. *σάκκον*] This was a piece of haircloth or sacking fashioned into a resemblance of pig-skin and, when donned, covering the body of the child or puppet from the front to the hind legs. We must not think of it as a sack or bag opening at one end only, as the Commentators appear to do. When Van Leeuwen, for example, says on line 766 "porculam e sacco protractam Dicaeopolidi ostendit," he does not realize that in taking the pig out of the *σάκκος* he would be stripping off the pig-skin and showing that the thing within it was not a pig at all.

χήσεῖτε φωνὰν χοιρίων μυστηρικῶν.
ἐγὼν δὲ καρυξῶ Δικαιόπολιν ὅπᾳ.
Δικαιόπολι, ἦ λῇς πρίασθαι χοιρία;
ΔΙ. τί ἀνὴρ Μεγαρικός; ΜΕ. ἀγοράσοντες ἵκομες.
ΔΙ. πῶς ἔχετε; ΜΕ. διαπεινᾶμες ἀεὶ ποττὸ πῦρ.
ΔΙ. ἀλλ' ἡδύ τοι νὴ τὸν Δί', ἢν αὐλὸς παρῇ.
τί δ' ἄλλο πράττεθ' οἱ Μεγαρεῖς νῦν; ΜΕ. οἷα δή.
ὅκα μὲν ἐγὼ τηνῶθεν ἐμπορευόμαν,
ἄνδρες πρόβουλοι τοῦτ' ἔπρασσον τᾷ πόλει,
ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.
ΔΙ. αὐτίκ' ἄρ' ἀπαλλάξεσθε πραγμάτων. ΜΕ. σά μάν;
ΔΙ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῖτος ὤνιος;
ΜΕ. παρ' ἁμὲ πολυτίματος ᾇπερ τοὶ θεοί.

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747. χοιρίων μυστηρικῶν] These were the sucking-pigs which were sacrificed to Demeter as part of the ceremony of initiation. See Peace 374, 375, Frogs 337, 338, and (in vol. vi, pp. 182, 183 of this edition) Menaechmi ii. 2.

751. διαπεινᾶμες] *We have starving-bouts by the fire.* Even before the outbreak of the War the Megarians (we are told), owing to the exclusion decree of Pericles, began to starve by inches, ἐπείνων βάδην; and now they can do nothing but starve, one against the other. See Peace 483. Dicaeopolis understands, or pretends to understand, him to say διαπίνομεν, we have *drinking-bouts* by the fire (πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐωχουμένους, Plato, Rep. iv. 1), and thinks that if they have a piper to play to them over their wine they must be having a good time. In the translation the Megarian uses the word "greeting" in the Scotch sense of *weeping*; the Athenian understands it in the sense of exchanging greetings with their friends.

753. οἷα δή] Something must be understood with these two words, but it is not easy to say what. The meaning may be (1) *such as they do or can*, πράττουσιν οἷα δὴ πράττουσιν. Compare Lucian's Harmonides 2 where it is said "All the spectators can applaud or hiss, but only two or three or ὅσοι δὴ (i. e. *or whatever the number may be*) are judges, κρίνουσιν ὅσοι δὴ κρίνουσιν: and the πράξασαν ὡς ἔπραξεν of Agam. 1259. (2) *such as you might expect* οἷα δὴ εἰκός, Eusebius, Mart. Pal. ix. 3; H. E. vi. 36 init. (3) "Est οἷα δὴ idem fere quod Angli et Germani dicunt *so so*, Galli *là là*" Dindorf; which I have adopted as a convenient, though inaccurate, form.

755. ἄνδρες πρόβουλοι] These were great officers of state, whose duty it was to devise the legislative measures

An' mak' the skirls o' little Mystery piggies.
Mysel' will ca' for Dicaeopolis.
Hae! Dicaeopolis!
Are ye for buyin' onie pigs the day?
DI. How now, Megarian? MEG. Come to niffer, guidman.
DI. How fare ye all? MEG. A' greetin' by the fire.
DI. And very jolly too if there's a piper.
What do your people do besides? MEG. Sae sae.
For when I cam' frae Megara toun the morn,
Our Lairds o' Council were in gran' debate
How we might quickliest perish, but an' ben.
DI. So ye'll lose all your troubles. MEG. What for no?
DI. What else at Megara? What's the price of wheat?
MEG. Och! high eneugh: high as the Gudes, an' higher.

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to be submitted to the Council or Assembly. They were usually found in oligarchies, and Megara no doubt had in these days an oligarchic constitution. *Τριῶν οὐσῶν ἀρχῶν (καθ' ἃς αἱροῦνταί τινες ἀρχὰς τὰς κυρίους) νομοφυλάκων, προβούλων, βουλῆς, οἱ μὲν νομοφύλακες ἀριστοκρατικὸν, ὀλιγαρχικὸν δ' οἱ πρόβουλοι, βουλὴ δὲ δημοτικὸν*, Aristotle, Politics vi. ad fin.; cf. Id. iv. 12. 8. At the date of the Acharnians, *πρόβουλοι* were unknown at Athens; but after the Sicilian catastrophe a board of ten *πρόβουλοι* was instituted, as a sort of Committee of Public Safety. And in the Lysistrata one of them is introduced, vainly trying to argue down the leaders of the recalcitrant women.

757. *ἀπαλλάξεσθε πραγμάτων*] With this somewhat grim pleasantry may be compared the answer which the shade of the murdered Cleonice gave to Pausanias, who had called her up from the dead; *ἡ δ' εἰς ὄψιν ἐλθοῦσα, ταχέως ἔφη παύσασθαι τῶν κακῶν αὐτὸν ἐν Σπάρτῃ γενόμενον, αἰνιττομένη, ὡς ἔοικε, τὴν μέλλουσαν αὐτῷ τελευτήν.*—Plutarch, Cimon 6. So in the Troades of Euripides (line 272) to Hecabe's inquiry after her daughter Polyxena (who had, in fact, been sacrificed on the tomb of Achilles), Talthybius makes answer, "It is well with your daughter, *ἔχει πότμος νιν, ὥστ' ἀπηλλάχθαι πόνων.*" However, the expression is frequently used without any double meaning of this kind, as in Plato's Apology, ad fin. *τεθνάναι καὶ ἀπηλλάχθαι πραγμάτων βέλτιον ἦν μοι*, and Phaedo, chap. 34 *ἐπειδὰν τελευτήσῃ, ἀπηλλάχθαι τῶν ἀνθρωπίνων κακῶν.*

759. *πολυτίματος*] This is a common epithet of the Gods (see the Commentary on Frogs 851); but here there is a play on the high price, *τιμή*, of corn at

ΔΙ. ἅλας οὖν φέρεις; ΜΕ. οὐχ ὑμὲς αὐτῶν ἄρχετε;
ΔΙ. οὐδὲ σκόροδα; ΜΕ. ποῖα σκόροδ'; ὑμὲς τῶν ἀεί,
ὄκκ' ἐσβάλητε, τὼς ἀρωραῖοι μύες,
πάσσακι τὰς ἄγλιθας ἐξορύσσετε.
ΔΙ. τί δαὶ φέρεις; ΜΕ. χοίρους ἐγώνγα μυστικάς.
ΔΙ. καλῶς λέγεις· ἐπίδειξον. ΜΕ. ἀλλὰ μὰν καλαί.
ἄντεινον, αἰ λῇς· ὡς παχεῖα καὶ καλά.
ΔΙ. τουτὶ τί ἦν τὸ πρᾶγμα; ΜΕ. χοῖρος ναὶ Δία.
ΔΙ. τί λέγεις σύ; ποδαπὴ χοῖρος ἥδε; ΜΕ. Μεγαρικά.
ἢ οὐ χοῖρός ἐσθ' ἅδ'; ΔΙ. οὐκ ἔμοιγε φαίνεται.
ΜΕ. οὐ δεινά; θᾶσθε τοῦδε τὰς ἀπιστίας·
οὔ φατι τάνδε χοῖρον ἦμεν. ἀλλὰ μάν,
αἰ λῇς, περίδου μοι περὶ θυμητιδᾶν ἁλῶν,
αἰ μή 'στιν οὗτος χοῖρος Ἑλλάνων νόμῳ.
ΔΙ. ἀλλ' ἔστιν ἀνθρώπου γε. ΜΕ. ναὶ τὸν Διοκλέα,

Megara. The jest is borrowed by Antiphanes in a passage preserved by Athenaeus, vii. 55, to which Blaydes refers.

760. ἅλας οὖν φέρεις;] We have seen supra 521, and we should keep in mind throughout this scene, that the Megarians had been accustomed to export to Athens ἢ χοιρίδιον ἢ σκόροδον ἢ χονδροὺς ἅλας. Megarian salt was noted for its dry and pungent qualities. Pliny (N. H. xxxi. 41), speaking of the different kinds of salt, says "servandis carnibus aptior acer et siccus, ut Megaricus," or to adopt Philemon Holland's translation, "For to pouder and keep flesh meat, the dry salt, and quicke at tongues end, is thought to be meeter than other, as we may see in the salt of Megara." But now, so far from being able to export salt, they have none for themselves; because, as the Megarian says, the Athenians command their salt. For the saltworks were at Nisaea; ἐν Νισαίᾳ τῆς Μεγαρίδος ἅλες πήγνυνται, says the Scholiast; and the Athenian control of them is referred, no doubt rightly, to the capture by Nicias, about a year and a half before the date of this Comedy, of Minoa (Thuc. iii. 51), the island or promontory which formed the harbour of Nisaea, Strabo ix. 1. 4.

762. ὄκκ' ἐσβάλητε] Ὄκα is equivalent to ὅτε, ὄκκα (ὄκα κα) to ὅταν. Twice every year the entire Athenian army, both infantry and cavalry, poured itself over the little territory of Megara, destroying the crops and devastating the whole country up to the very walls of the town, Thuc. iv. 66; cf. Id. ii. 31. Plutarch (Pericles 30) says that the στρατηγοὶ, on assuming office, were re-

DI. Got any salt? MEG. Ye're maisters o' our saut.
DI. Or garlic? MEG. Garlic, quotha! when yeresells,
Makin' yere raids like onie swarm o' mice,
Howkit up a' the rooties wi' a stak'.
DI. What *have* you got then? MEG. Mystery piggies, I.
DI. That's good; let's see them. MEG. Hae! They're bonnie piggies.
Lift it, an't please you; 'tis sae sleek an' bonnie.
DI. What on earth's this? MEG. A piggie that, by Zeus.
DI. A pig! What sort of pig? MEG. A Megara piggie.
What! no a piggie that? DI. It doesn't seem so.
MEG. Tis awfu'! Och the disbelievin' carle!
Uphaudin' she's na piggie! Will ye wad,
My cantie frien', a pinch o' thymy saut
She's no a piggie in the Hellanian use?
DI. A human being's — MEG. Weel, by Diocles,

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quired to swear that they would continue to make these regular invasions.

763. πάσσακι] Ὑποκοριστικῶς τῷ πασσάλῳ.—Scholiast. The word is used to show the minute completeness of the Athenian ravages.

769. χοῖρος] The twenty-six lines which follow are largely occupied with a play on the double meaning of this word, viz. (1) *a pig*, and (2) τὸ γυναικεῖον αἰδοῖον, which was doubtless portrayed on the σάκκος.

772. περίδου] *Bet*, infra 1115, Knights 791, Clouds 644. In the Knights, as here, the proposed stake is introduced by περί; ἐθέλω περὶ τῆς κεφαλῆς περιδόσθαι, *I will stake my head on it.* As to θυμητιδᾶν ἁλῶν, cf. 1099 infra. The ancients were accustomed to mix with their salt thyme and other aromatic plants. Mitchell refers to Pliny, N. H. xxi. 89 and xxxi. 41. I will give the passages in Holland's translation: (1) "When the stomacke riseth against meat and refuseth it, a drage or pouder of thyme with salt brings the appetite againe." (2) "Moreover there is a certain comfite or condited salt, compounded also with sweet spices and aromaticall drugs, which may be eaten as a dainty kind of gruel or sauce; for it stirreth up and whetteth appetite, eat the same with any other meats; insomuch as amongst an infinit number of other sauces, this carrieth away the tast from them all, for it hath a peculiar smatch by it selfe." Ἑλλάνων νόμῳ, *according to Hellenic usage*: that is, *in the Hellenic tongue.*

774. Διοκλέα] Diocles was an Athenian who in some great prehistoric battle fought and died in the Megarian ranks,

ἐμά γα. τὺ δέ νιν εἴμεναι τίνος δοκεῖς;
ἢ λῇς ἀκοῦσαι φθεγγομένας; ΔΙ. *νὴ τοὺς θεοὺς*
ἔγωγε. ΜΕ. *φώνει δὴ τὺ ταχέως, χοιρίον.*
οὐ χρῇσθα; σιγᾷς, ὦ κάκιστ' ἀπολουμένα;
πάλιν τυ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδις.
ΚΟ. *κοΐ, κοΐ.*
ΜΕ. *αὕτα 'στὶ χοῖρος;* ΔΙ. *νῦν γε χοῖρος φαίνεται.*
ἀτὰρ ἐκτραφείς γε κύσθος ἔσται πέντ' ἐτῶν.
ΜΕ. *σάφ' ἴσθι, ποττὰν ματέρ' εἰκασθήσεται.*
ΔΙ. *ἀλλ' οὐδὲ θύσιμός ἐστιν αὑτηγί.* ΜΕ. *σά μάν;*
πᾷ δ' οὐχὶ θύσιμός ἐστι; ΔΙ. *κέρκον οὐκ ἔχει.*
ΜΕ. *νέα γάρ ἐστιν· ἀλλὰ δελφακουμένα*
ἑξεῖ μεγάλαν τε καὶ παχεῖαν κἠρυθράν.
ἀλλ' αἰ τράφεν λῇς, ἅδε τοι χοῖρος καλά.
ΔΙ. *ὡς ξυγγενὴς ὁ κύσθος αὐτῆς θατέρᾳ.*
ΜΕ. *ὁμοματρία γάρ ἐστι κὴκ τωὐτῶ πατρός.*
αἰ δ' ἂν παχυνθῇ κἀναχνοιανθῇ τριχί,
κάλλιστος ἔσται χοῖρος Ἀφροδίτᾳ θύειν.
ΔΙ. *ἀλλ' οὐχὶ χοῖρος τἀφροδίτῃ θύεται.*
ΜΕ. *οὐ χοῖρος Ἀφροδίτᾳ; μόνᾳ γα δαιμόνων.*
καὶ γίγνεταί γα τᾶνδε τᾶν χοίρων τὸ κρῆς
ἅδιστον ἂν τὸν ὀδελὸν ἀμπεπαρμένον.

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giving his own life for the life of a youth to whom he was devotedly attached. In honour of his self-sacrificing friendship the Megarians instituted a festival around his tomb, wherein a prize was awarded to the boy who gave the sweetest kiss, Theocritus xii. 27–33.

778. *οὐ χρῇσθα; σιγᾷς;*] This, the Scholiast observes, he says aside, *λεληθότως*, to the little pigs. I imagine that he says *οὐ χρῇσθα* to one, and *σιγᾷς* to the other. If they won't speak he will take them home again, and what will then happen has been mentioned supra 742, 743. *ἐὰν σιωπήσητε*, says the Scholiast, *ἀποφέρω πάλιν ὑμᾶς οἴκαδε λιμώξοντας.*

785. *κέρκον οὐκ ἔχει*] And therefore was not "perfect and without blemish," and would not be an acceptable offering to the Divine Being. *τὰ γὰρ κολουρὰ ἐν ταῖς ἱερουργίαις οὐ θύεται, καὶ καθόλου ὅπερ ἂν μὴ ᾖ τέλειον καὶ ὑγιὲς οὐ θύεται τοῖς*

She's mine; wha's piggie did ye think she was?
Mon! wad ye hear them skirlin'? DI. By the Powers,
I would indeed. MEG. Now piggies, skirl awa'.
Ye winna? winna skirl, ye graceless hizzies?
By Hairmes then I'se tak' ye hame again.

GIRLS. Wee! wee! wee!

MEG. This no a piggie? DI. Faith, it seems so now,
But 'twont remain so for five years I'm thinking.

MEG. Trowth, tak' my word for't, she'll be like her mither.

DI. But she's no good for offerings. MEG. What for no?
What for nae guid for offerins? DI. She's no tail.

MEG. Aweel, the puir wee thing, she's owre young yet.
But when she's auld, she'll have a gawcie tail.
But wad ye rear them, here's a bonnie piggie!

DI. Why she's the staring image of the other.

MEG. They're o' ane father an' ane mither, baith.
But bide a wee, an' when she's fat an' curlie
She'll be an offerin' gran' for Aphrodite.

DI. A pig's no sacrifice for Aphrodite.

MEG. What, no for Her! Mon, for hirsel' the lane.
Why there's nae flesh sae tastie as the flesh
O' thae sma piggies, roastit on a spit.

θεοῖς.—Scholiast. The Megarian had given the little creature a pig's snout and feet and body, but had clean forgotten the tail.

786. δελφακουμένα] *When it has grown to pighood*; τοὺς γὰρ μείζονας χοίρους δέλφακας ἐκάλουν, says the Scholiast, who also explains the words which follow μεγάλαν τε καὶ παχεῖαν by τὴν τοῦ ἀνδρὸς πόσθην. See Eccl. 1048 and the note there.

793. ἀλλ' οὐχὶ χοῖρος] Πολλοὶ τῶν Ἑλλήνων οὐ θύουσι χοίρους τῇ Ἀφροδίτῃ, ὡς βδελυττομένῃ διὰ τὸν Ἄδωνιν αὐτούς.—Scholiast. Adonis, the darling of Aphrodite, was, as all know, slain by a "foul, grim, and urchin-snouted boar." But the Scholiast is quite right in saying Πολλοὶ τῶν Ἑλλήνων instead of οἱ Ἕλληνες, for there were some Hellenic states in which it *was* customary to sacrifice swine to Aphrodite. See Athenaeus iii. 49.

ΔΙ. ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;
ΜΕ. ναὶ τὸν Ποτειδᾶ, κἂν ἄνευ γα τῶ πατρός.
ΔΙ. τί δ' ἐσθίει μάλιστα; ΜΕ. πάνθ' ἅ κα διδῷς.
αὐτὸς δ' ἐρώτη. ΔΙ. χοῖρε χοῖρε. ΚΟ. Α. κοΐ, κοΐ.
ΔΙ. τρώγοις ἂν ἐρεβίνθους; ΚΟ. Α. κοΐ, κοΐ, κοΐ.
ΔΙ. τί δαί; Φιβάλεως ἰσχάδας; ΚΟ. Α. κοΐ, κοΐ.
ΔΙ. τί δαὶ σύ; τρώγοις ἄν; ΚΟ. Β. κοΐ, κοΐ, κοΐ.
ΔΙ. ὡς ὀξὺ πρὸς τὰς ἰσχάδας κεκράγατε.
ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων
τοῖς χοιριδίοισιν. ἆρα τρώξονται; βαβαὶ,
οἷον ῥοθιάζουσ', ὦ πολυτίμηθ' Ἡράκλεις.
ποδαπὰ τὰ χοιρί'; ὡς Τραγασαῖα φαίνεται.
ΜΕ. ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας,
ἐγὼ γὰρ αὐτῶν τάνδε μίαν ἀνειλόμαν.
ΔΙ. νὴ τὸν Δί' ἀστείω γε τὼ βοσκήματε·
πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.
ΜΕ. τὸ μὲν ἅτερον τούτων, σκορόδων τροπαλλίδος,

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801. *ἐρεβίνθους*] The *ἐρέβινθος* is the *cicer* or *chickpea*, a sort of pea very common on the coasts of the Mediterranean, the pod of which contains "two seeds, sometimes perfectly globular with a short beak at the navel; sometimes angular and resembling a ram's head."—Miller and Martyn. Cf. Pliny, N. H. xviii. 32.

802. *Φιβάλεως ἰσχάδας*] Phibalis was a low-lying district of Megara on the border of Attica; indeed, it seems to have been a debatable ground between the two countries. It was famous for its figs, which were thought the best for making *ἰσχάδας*, *dried figs*. *Φιβάλεως* is the adjective agreeing with *ἰσχάδας*. Athenaeus (iii. 7) says that this fig is frequently mentioned by the Comic poets; *τῶν δὲ καλουμένων Φιβαλέων σύκων πολλοὶ μέμνηνται τῶν κωμῳδιοποιῶν*. Phibalis also, he tells us, gave its name to a myrtle.

803. *τί δαὶ σύ;*] This sudden turning to the second little pig, who has kept silence during her sister's eager replies in the three preceding lines, seems to me to lend a very dramatic and vivacious touch to the dialogue; and it is surprising that several recent editors have thought fit to omit the line; their main objection, apparently, being that it is not recognized by Suidas s. v. *Φίβαλις*. But there is really no reason why it should be. Suidas is dealing with the words *Φιβάλεως ἰσχάδας*, and he

DI. But can they feed without their mother yet?
MEG. Poteidan, yes! withouten father too.
DI. What will they eat most freely? MEG. Aught ye gie them.
But spier yoursel'. DI. Hey, piggy, piggy! FIRST GIRL. Wee!
DI. Do you like pease, you piggy? FIRST GIRL. Wee, wee, wee!
DI. What, and Phibalean figs as well? FIRST GIRL. Wee, wee!
DI. What, and you other piggy? SECOND GIRL. Wee, wee, wee!
DI. Eh, but ye're squealing bravely for the figs.
Bring out some figs here, one of you within,
For these small piggies. Will they eat them? Yah!
Worshipful Heracles! how they are gobbling now.
Whence come the pigs? They seem to me Aetallian.
MEG. Na, na; they haena eaten a' thae figs.
See here; here's ane I pickit up mysel'.
DI. Upon my word, they are jolly little beasts.
What shall I give you for the pair? let's hear.
MEG. Gie me for ane a tie o' garlic, will ye,

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quotes lines 802 and 804, which contain the word ἰσχάδας, and omits line 803, which does *not* contain it. His doing so affords no ground for suspecting that the line did not appear in his copy of Aristophanes.

807. οἷον ῥοθιάζουσ'] Μετὰ ῥόθου καὶ ψόφου ἐσθίουσιν.—Scholiast. The invocation of Heracles is a tribute to his traditional voracity.

808. Τραγασαῖα] *Of the Tragasaean breed*, with a play on τρώγω, τραγεῖν, *to eat*. Tragasae was a little town in Troyland, famous for its salt, Athenaeus iii. 3; Strabo xiii. 1. 48; Pliny, N.H. xxxi. 41. It is introduced here merely for the sake of the pun on τραγεῖν, and again infra 853 for the sake of a pun on τράγος, *a goat*. Eat-all-ians in the translation is intended to recall *Aetolians*.

809. ἀλλ' οὔτι πάσας] In the MSS. and in all editions before Bothe's second this line is continued to Dicaeopolis, and is taken to mean *sed fieri non potest ut omnes caricas comederint*. Bothe transferred it to the Megarian, and is followed by Bergk and several recent editors. And with some hesitation I have done the same. Dicaeopolis is amazed at the voracity of the little pigs. *But*, the Megarian replies in defence of his daughters, *they did not really eat all the figs, for I was so hungry that I took one myself.*

813. σκορόδων τροπαλλίδος] Διαβάλλει

τὸ δ' ἅτερον, αἰ λῇς, χοίνικος μόνας ἁλῶν.
ΔΙ. ὠνήσομαί σοι· περίμεν' αὐτοῦ. ΜΕ. ταῦτα δή.
Ἑρμᾶ 'μπολαῖε, τὰν γυναῖκα τὰν ἐμὰν
οὕτω μ' ἀποδόσθαι τάν τ' ἐμαυτῶ ματέρα.
ΣΥ. ὤνθρωπε, ποδαπός; ΜΕ. χοιροπώλας Μεγαρικός.
ΣΥ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ
πολέμια καὶ σέ. ΜΕ. τοῦτ' ἐκεῖν', ἵκει πάλιν
ὅθενπερ ἀρχὰ τῶν κακῶν ἁμῖν ἔφυ.
ΣΥ. κλάων Μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;
ΜΕ. Δικαιόπολι Δικαιόπολι, φαντάζομαι.
ΔΙ. ὑπὸ τοῦ; τίς ὁ φαίνων σ' ἐστίν; Ἀγορανόμοι,
τοὺς συκοφάντας οὐ θύραζ' ἐξείρξετε;
τιὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;
ΣΥ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙ. κλάων γε σύ,
εἰ μὴ 'τέρωσε συκοφαντήσεις τρέχων.
ΜΕ. οἷον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ' ἔνι.
ΔΙ. θάρρει, Μεγαρίκ'· ἀλλ' ἧς τὰ χοιρίδι' ἀπέδου
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἅλας,

τοὺς Μεγαρέας, ὅτι εἰς τοσοῦτον ἦλθον πενίας ὡς τὰ τέκνα πωλεῖν δεσμοῦ σκορόδων καὶ χοίνικος ἁλῶν· τροπαλλὶς δὲ ἡ δέσμη τῶν σκορόδων. ἀστείως δὲ ὁ Μεγαρεὺς ἅμα καὶ περιπαθῶς ταῦτα παρὰ τοῦ Δικαιοπόλιδος ζητεῖ ἃ πρότερον οἱ Μεγαρεῖς ἄλλοις παρεῖχον.—Scholiast.

816. Ἑρμᾶ 'μπολαῖε] Dicaeopolis goes into the house, to fetch the salt and the garlic. The Megarian, left on the stage, expresses his joy at getting rid of his two daughters in exchange for such trifles as these; and calls on the God who presides over all trafficking (see Plutus 1155) to give him the chance of making the like bargain with regard to his wife and his mother. In the midst of his rejoicing he is surprised by the appearance of a Sycophant or Common Informer. These were the pests of Athenian life, the counterpart of modern blackmailers, the pernicious fruit of the permission given by Solon's laws for any one who liked, τῷ βουλομένῳ, to take proceedings against an evildoer. Another informer is brought on the stage infra 910–58; a third in Birds 1410–68; and a fourth in Plutus 850–957, where see the Commentary.

820. τοῦτ' ἐκεῖν'] A common exclamation of recognition, *Here it comes! Here it is again!* Birds 354, Frogs 1341, Plutarch, Marcellus 17 (3), Flamininus 9 (4), and frequently elsewhere. The

An' for the tither half a peck o' saut.

DI. I'll buy them: stay you here awhile. MEG. Aye, aye.
Traffickin' Hairmes, wad that I could swap
Baith wife an' mither on sic terms as thae.

INFORMER. Man! who are *you*? MEG. Ane Megara piggie-seller.

INF. Then I'll denounce your goods and you yourself
As enemies! MEG. Hech, here it comes again,
The vera primal source of a' our wae.

INF. You'll Megarize to your cost. Let go the sack.

MEG. Dicaeopolis! Dicaeopolis! Here's a chiel
Denouncin' me. DI. (*Re-entering.*) Where is he? Market-clerks,
Why don't you keep these sycophants away?
What! show him up without a lantern-wick?

INF. Not show our enemies up? DI. You had better not.
Get out, and do your showing other-where.

MEG. The pest thae birkies are in Athans toun!

DI. Well never mind, Megarian, take the things,
Garlic and salt, for which you sold the pigs.

Megarian recognizes in these Athenian informers the real cause of the War (see supra 517–22), and finds himself at once attacked by the new comer. Μεγαρικεῖς merely means *You will hold yourself out as a Megarian.*

824. Ἀγορανόμοι] They had indeed been elected for the express purpose of excluding informers from the market, 723–6 supra.

826. φαίνεις] Φαίνειν, beside its general signification of *giving light to*, was also specially employed, as indeed it is two lines above, in the restricted sense of *denouncing, informing against*; and in that sense helped to build up the compound συκοφάντης. Here we have a play on these two uses of the word: the Informer is addressed as if he were a lantern trying "to give light without a wick." And from a comparison of this line with 917 infra we may perhaps infer that jests of this kind were in vogue at the date of the Acharnians.

827. κλάων γε σύ] He borrows the threat which the Informer had used five lines before, and the ἀγορανόμοι, the leathern thongs, are so obviously about to exercise their power of inflicting punishment on the intruder that he thinks it safer to take to his heels at once. εἰ μὴ in the next line, as frequently elsewhere, is equivalent to ἀλλά.

καὶ χαῖρε πόλλ'. ΜΕ. ἀλλ' ἁμὶν οὐκ ἐπιχώριον.
ΔΙ. πολυπραγμοσύνη νυν ἐς κεφαλὴν τρέποιτ' ἐμοί.
ΜΕ. ὦ χοιρίδια, πειρῆσθε κἄνευ τῶ πατρὸς
παίειν ἐφ' ἀλὶ τὰν μᾶδδαν, αἴ κά τις διδῷ.

ΧΟ. εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ ἤκουσας οἷ προβαίνει
τὸ πρᾶγμα τοῦ βουλεύματος; καρπώσεται γὰρ ἀνὴρ
ἐν τἀγορᾷ καθήμενος·
κἂν εἰσίῃ τις Κτησίας,
ἢ συκοφάντης ἄλλος, οἰ-
μώζων καθεδεῖται·

οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·
οὐδ' ἐξομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ' ὠστιεῖ Κλεωνύμῳ·

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832. ἀλλ' ἁμὶν κ.τ.λ.] That is, τὸ χαίρειν. There is a similar play on the word in Eur. Hec. 427, Or. 1083, Phoen. 618. So in Heliodorus (Aethiopics ii. 21) Cnemon, meeting an old man on the banks of the Nile πρῶτα μὲν χαίρειν ἐκέλευε; but the other said οὐ δύνασθαι, ἐπειδὴ μὴ οὕτω συμβαίνειν αὐτῷ παρὰ τῆς τύχης. So in Latin, when two lovers are parting, and one says "Vale!" the other replies "aliquanto amplius valerem, si hic maneres."—Plautus, Asinaria iii. 3. 2. And see 176 supra.

833. πολυπραγμοσύνη] *Then may my officiousness* (that is, the blessing I invoked where it was not wanted) *return on my own head.* Another reading is πολυπραγμοσύνης· *O the busybodiness of me!*

836. εὐδαιμονεῖ] The Megarian goes out with his salt and his garlic, and Dicaeopolis retires into his own house with the two little pigs he has purchased. The Chorus, delighted at the summary expulsion of the Informer, expatiate on the advantages which the private agora of Dicaeopolis will have over the public agora of the Athenian people, in that it will be purged of the obnoxious personages who are accustomed to frequent the latter. See the passage cited from Demosthenes in the note to Plutus 903. He gives the names of seven of these objectionable ἀγοραῖοι, four of whom, Cleonymus, Hyperbolus, Pauson, and Lysistratus, are familiar to all readers of Aristophanes; the other three, Ctesias, Prepis, and the younger Cratinus, are mentioned in this Comedy only. The choral song is divided into four stanzas, each consisting of six lines, the first five iambic, the sixth glyconic. It has little interest or beauty. Aristophanes had not yet

Fare well! MEG. That's na our way in Megara toun.
DI. Then on MY head the officious wish return!
MEG. O piggies, try withouten father now
To eat wi' saut yere bannock, an' ye git ane.

CHOR. A happy lot the man has got: his scheme devised with wondrous art
Proceeds and prospers as you see; and now he'll sit in his private Mart
The fruit of his bold design to reap.
And O if a Ctesias come this way,
Or other Informers vex us, they
Will soon for their trespass weep.

No sneak shall grieve you buying first the fish you wanted to possess,
No Prepis on your dainty robes wipe off his utter loathsomeness.
You'll no Cleonymus jostle there;

---

developed his full lyrical powers. Blaydes in both his editions proposed to change ἤκουσας into ἠκούσατ', and this is approved by Meineke; but the singular is employed throughout: σε or σοι will be found in each of the three remaining stanzas.

839. Κτησίας] That this was some well-known informer is plain from what follows. He and all *other* informers will rue it if they take their seats in *this* agora. Dicaeopolis will sit there to enjoy himself; *they* will sit there to their cost. οἰμώζων is equivalent to the κλάων of 822, 827 supra.

842. ὑποψωνῶν] Ὑποψωνεῖν means to slip in before another and purchase the articles of food he intended to buy; whether by getting the start of him, or by overbidding him, or in any other way.

843. Πρέπις] The Scholiast says ὡς καταπύγων κωμῳδεῖται ὁ Πρέπις, which of course is evident from the present line. With ἐξομόρξεται Porson compares Eur. Bacchae 344, where Pentheus says to Teiresias, "Do not touch me μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί."

844. Κλεωνύμῳ] Of Cleonymus, now ridiculed as a glutton, and later, after the battle of Delium, as a coward and a ῥίψασπις, we have already heard supra 88. He is ridiculed in every extant Comedy down to and including the Birds. And see Thesm. 605 and the note there.

χλαῖναν δ' ἔχων φανὴν δίει·
κοὐ ξυντυχών σ' Ὑπέρβολος
δικῶν ἀναπλήσει·

οὐδ' ἐντυχὼν ἐν τἀγορᾷ πρόσεισί σοι βαδίζων
Κρατῖνος ἀποκεκαρμένος μοιχὸν μιᾷ μαχαίρᾳ,
ὁ περιπόνηρος Ἀρτέμων,

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845. *φανήν*] *Clean, unsoiled*, Eccl. 347. We are of course to understand that if a marketer came into contact with Prepis or Cleonymus his clothes would *not* remain unsoiled.

846. *Ὑπέρβολος*] Hyperbolus, who succeeded Cleon as the leading Athenian demagogue, is as well known as Cleonymus to the reader of these plays. He is mentioned in every extant Comedy down to and including the Peace; and again in the Thesmophoriazusae and the Frogs. Here it is his litigiousness that makes him objectionable; and we are told in Clouds 874–6 that he had spent a considerable sum in acquiring the tricks of litigation. Probably some of his legal proceedings were of a sycophantic character: at other times he may have been active in prosecuting the debtors of his mother's money-lending business. See Thesm. 839–45.

849. *Κρατῖνος*] *Οὗτος μελῶν ποιητής. κωμῳδεῖται δὲ ἐπὶ μοιχείᾳ καὶ ὡς ἀσέμνως κειρόμενος.*—Scholiast. In a matter of this kind the Scholiast's authority carries little weight; but in my judgement he is right in holding that the Cratinus satirized here and 1173 infra is not the famous Comic poet, now according to tradition upwards of ninety years of age, who is satirized with such great good humour in the Knights. There the enormous popularity and success of the old poet are so fully recognized that the satire is in great part unstinted eulogy. He is represented as a grand old veteran "who has sung a good song in his time, Although he is now past his prime," and has become more devoted to the Flagon than to the Comic Muse. And even in his jovial old age, the proposal is that he shall be honoured with a seat in the theatre beside Dionysus himself. The Cratinus of the present play is an utter rascal, *περιπόνηρος*, whose presence pollutes the Athenian agora, a wretch to be classed with such pests of society as Prepis and Pauson, fit only to be pelted with dung. This is not the way in which one great poet would satirize another. And indeed Aristophanes seems to have elaborated the description of this Cratinus for the express purpose of making it clear that he was not here attacking his redoubtable old antagonist of the Comic stage. In this description there is not a word that is suitable to the Cratinus of the Knights: the whole scope of the satire here is inconsistent with the satire there. The remainder of the line is

But all unsoiled through the Mart you'll go,
And no Hyperbolus work you woe
With writs enough and to spare.

Never within these bounds shall walk the little fop we all despise,
The young Cratinus neatly shorn with single razor, wanton-wise,
That Artemon-engineer of ill,

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well explained by the editors from Kuster downwards to mean that this Cratinus was a Κηποκόμας, a dandy who wore his hair in the fashion called κῆπος. δύο δὲ εἴδη κουρᾶς, says the Scholiast on Birds 806, σκάφιον καὶ κῆπος. τὸ μὲν οὖν σκάφιον, τὸ ἐν χρῷ· ὁ δὲ κῆπος τὸ πρὸ μετώπου κεκοσμῆσθαι. As to the σκάφιον see the Commentary there and on Thesm. 838. In the κῆπος the hair on the front was gathered up into a sort of topknot rendered more conspicuous by the surrounding hair being (not cut with scissors, but) shaven clean off with a razor. Hesychius, s. v. κῆπος, thus explains it: εἶδος κουρᾶς ἣν οἱ θρυπτόμενοι ἐκείροντο ὡς ἐπίπαν ἐν μιᾷ μαχαίρᾳ. And again, s. vv. μιᾷ μαχαίρᾳ, he says, τὴν λεγομένην κῆπον κουρὰν μιᾷ μαχαίρᾳ ἐκείροντο. Eustathius on Iliad xii. 314 κῆπος, καλλωπισμὸς κόμης καὶ κουρᾶς διάθεσις τῶν ἐν κεφαλῇ τριχῶν. The term μάχαιρα was applied to both razors and scissors, but the former was a μία, the latter a διπλῆ, μάχαιρα. The κῆπος was obviously a smart foppish coiffure, and here, as a reflection on Cratinus's morals, the poet substitutes for the word the objectionable term μοιχός.

850. ὁ περιπόνηρος Ἀρτέμων] Παρὰ τὴν παροιμίαν τὴν "Περιφόρητος Ἀρτέμων" εἰσὶ δὲ Ἀρτέμωνες δύο.—Hesychius. Artemon was a common name, but Hesychius means that there were two of the name to whom the description ὁ περιφόρητος, *the carried-about Artemon*, applied; as to which see Plutarch, Pericles 27. The earlier of the two lived before the Persian Wars, and Aristophanes is referring to a poem (in choriambo-iambic metre) which was written about him by Anacreon, and is in part preserved by Athenaeus xii. 46. The poem is quoted and reduced into shape by Elmsley here. *To Eurypyle, the golden-haired*, sings the poet, *the carried-about Artemon*, ὁ περιφόρητος Ἀρτέμων, *is dear; he who erst was wearing a mean and scanty garb, and wooden tokens in his ears, and round his ribs a bull's bare hide, and associating, the vile Artemon*, ὁ πονηρὸς Ἀρτέμων, *with baking-girls and harlots. And oft was his neck under the yoke or upon the rack, and his back wealed with the leathern scourge, and his hair and beard plucked out. But now he ascends a car, and his ear-rings are of gold, and he bears an ivory sunshade in his hand.* In his changed fortune he became so delicate and affected, Plutarch tells us, that indoors two servants held over his head a shield of bronze, that nothing, falling from above, might hurt him; and when

ὁ ταχὺς ἄγαν τὴν μουσικὴν,
ὄζων κακὸν τῶν μασχαλῶν
πατρὸς Τραγασαίου·

οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμπόνηρος,
Λυσίστρατός τ' ἐν τἀγορᾷ, Χολαργέων ὄνειδος,
ὁ περιαλουργὸς τοῖς κακοῖς,
ῥιγῶν τε καὶ πεινῶν ἀεὶ
πλεῖν ἢ τριάκονθ' ἡμέρας
τοῦ μηνὸς ἑκάστου.

ΒΟ. ἴττω Ἡρακλῆς, ἔκαμόν γα τὰν τύλαν κακῶς.

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he went out they bore him from place to place in a litter nearly touching the ground, whence he acquired the nickname of Περιφόρητος. For the benefit of Cratinus, Aristophanes blends the two names which Anacreon had given to Artemon, ὁ περιφόρητος and ὁ πονηρὸς, and calls him ὁ περιπόνηρος Ἀρτέμων, doubtless intending to imply that he too associated with ἀρτοπώλισιν καὶ ἐθελοπόρνοις. The second Artemon was the engineer of Pericles during the operations in Samos, and being lame he had to be borne in a litter from place to place round the military works, whence he too was greeted as ὁ Περιφόρητος, no doubt with a reminiscence of Anacreon's lines.

851. *ὁ ταχὺς ἄγαν τὴν μουσικήν*] If these words are correct, which I doubt, they must refer either to the rapidity with which he composed his lyrics, or to the rapidity of the melodies themselves. The line is omitted in the translation not, I think, from the difficulty of rendering it, but because the effort to make it clear that this Cratinus is not the Comic poet left no room for its occupation.

853. *Τραγασαίου*] See 808 supra and the Commentary there. Here the play (which is not preserved in the translation) is on *τράγος*, *a goat*; *διὰ τὴν τῶν τράγων δυσωδίαν εἶπεν*, as the Scholiast says. The joke is more common in Latin than in Greek authors; and Commentators have already quoted such passages as Catullus 69. 6, Horace, Epode 12. 5, and the like.

854. *Παύσων*] Of Pauson, the "utter rascal," the animal painter and caricaturist, and of his chronic state of starvation we shall hear again, Thesm. 949, Plutus 602, where see the Commentary. In the Thesmophoriazusae he so enjoys the Thesmophorian fast that he prays for it to continue for ever; but even so, Lysistratus appears to outdo him, since he contrives to enjoy a fast of more than thirty days, in a month which consists of

Whose father sprang from an old he-goat,
And father and son, as ye all may note,
Are rank with its fragrance still.

No Pauson, scurvy knave, shall here insult you in the market-place,
No vile Lysistratus, to all Cholargian folk a dire disgrace,
That deep-dyed sinner, that low buffoon,
Who always shivers and hungers sore
Full thirty days, or it may be more,
In every course of the moon.

BOEOTIAN. Hech sirs, my shouther's sair, wat Heracles!

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thirty days only. Lysistratus appears to be not only starving himself, but also an associate of starving men, being coupled here with the famished Pauson, and in Knights 1267 with the famished Thumantis. See also Wasps 787, 1302. Χολαργεῖς, the deme to which Pericles belonged, was a deme of the tribe Acamantis; its situation is unknown. περιαλουργὸς, *double-dyed* with villany, as if with purple.

860. ἴττω Ἡρακλῆς] Now enters a Boeotian, representing the second of the three classes mentioned above, 721. He is no starveling, as the Megarian was, but a hearty well-fed countryman; nor has he to sell his daughters by a farcical Megarian trick; on the contrary he is carrying such a load of Boeotian produce—game, fish, fowl, and articles of all sorts—that his shoulder fairly aches with the burden. He brings with him a servant to assist in carrying the goods, and also some of those Boeotian pipers who were in great request in ancient times as indeed they still are. See the note on Peace 951. He commences his first speech by invoking Heracles, and his second by invoking Iolaus, the two Boeotian heroes, uncle and nephew, celebrated in the Victory-song with which both this play and the Birds conclude. See the Commentary inf. 1227, and on Birds 1764. That ἴττω (for ἴστω) is the regular Boeotian form of adjuration we know from the Phaedo, chap. 6 (p. 62 A), where Socrates says to the Theban Cebes: "If it is sometimes an advantage for a man to die, it may possibly seem wonderful that he must not confer that advantage on himself, but must obtain it from some other benefactor." Καὶ ὁ Κέβης ἠρέμα ἐπιγελάσας Ἴττω Ζεὺς, ἔφη, τῇ αὑτοῦ φωνῇ εἰπών. And cf. infra 911. τύλη, which properly signifies the callosity formed on the shoulder by the yoke (τοῦ ὤμου τὸ τετυλωμένον Schol.), is here used for the shoulder itself; ἔκαμον τὸν ὦμον κακῶς, as the Scholiast says.

κατάθου τὺ τὰν γλάχων' ἀτρέμας, Ἰσμήνιχε·
ὑμὲς δ', ὅσοι Θείβαθεν αὐληταὶ πάρα,
τοῖς ὀστίνοις φυσεῖτε τὸν πρωκτὸν κυνός.
ΔΙ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;
πόθεν προσέπτανθ' οἱ κακῶς ἀπολούμενοι
ἐπὶ τὴν θύραν μοι Χαιριδεῖς βομβαύλιοι;
ΒΟ. νεὶ τὸν Ἰόλαον, ἐπιχαρίττως γ', ὦ ξένε·
Θείβαθε γὰρ φυσᾶντες ἐξόπισθέ μου
τἄνθεια τᾶς γλάχωνος ἀπέκιξαν χαμαί.
ἀλλ' εἴ τι βούλει, πρίασο, τῶν ἐγὼ φέρω,
τῶν ὀρταλίχων, ἢ τῶν τετραπτερυλλίδων.
ΔΙ. ὦ χαῖρε, κολλικοφάγε Βοιωτίδιον.

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861. γλάχων'] γλάχων (Attic βλήχων, Peace 712), our *pennyroyal*, is a sort of mint "mentha pulegium," and like our spearmint, peppermint, and some other mints is possessed of valuable medicinal qualities. It is, or at all events was, supposed to be useful in dyspeptic and hysterical ailments.

863. τοῖς ὀστίνοις] Λείπει τὸ αὐλοῖς, ἐπεὶ τὸ παλαιὸν ἀπὸ τῶν ἐλαφείων ὀστῶν κατεσκεύαζον τοὺς αὐλούς.—Scholiast. The words τὸν πρωκτὸν κυνὸς are commonly supposed to be the tune which the Boeotian is calling upon the pipers to strike up; as we might say *Play the Fool's March*. And this seems to have been the view of the Scholiast, who says that they are a κομμάτιον ἀπὸ τῆς παροιμίας "ἐς πρωκτὸν κυνὸς βλέπε," and refers to Eccl. 255. And Thesm. 1175 is cited in support of the same explanation. But I think that Bergler is right in suggesting that the musicians were ἀσκαύλαι *utricularii*, playing something in the nature of the Scottish bagpipes, and that the bag may have been made of dog-skin, and so be literally a πρωκτὸς κυνός. And this seems to me to be strongly supported by the language with which Dicaeopolis salutes their strains; for the drone of the bagpipe, to a person not fortunate enough to be a Scotchman born, may conceivably bear some faint resemblance to the buzzing of innumerable wasps or bumble-bees, to which the clear notes of the ordinary pipe or the flute could not reasonably be compared.

864. παῦ' ἐς κόρακας] Dicaeopolis comes out in a fury, unable to appreciate the delightful drone of the bagpipes, which he likens to the buzzing of wasps or bumble-bees. The Greek name for a bumble-bee is βομβυλιὸς (Wasps 107), but Aristophanes interpolates an ᾰ in the second syllable in order to connect it with αὐλός. τὸ δὲ βομβυλιὸς ἐν προσθέσει τοῦ α ἔφη βομβαύλιος, παίζων παρὰ τὸν αὐλόν.—Scholiast. The pipers are described as Χαιριδεῖς, *of the clan* (or *family*) *of Chaeris*,

Ismeny lad, pit doon thae pennyroyal
Wi' tentie care. Pipers wha' cam' frae Thaibes
Blaw oop the auld tyke's hurdies wi' the banes.

DI. Hang you! shut up! Off from my doors, you wasps!
Whence flew these curst Chaeridian bumble-drones
Here, to my door? Get to the ravens! Hence!

BOE. An' recht ye are, by Iolaus, stranger.
They've blawn behint me a' the wa' frae Thaibes,
An' danged the blossom aff my pennyroyal.
But buy, an't please you, onie thing I've got,
Some o' thae cleckin or thae four-winged gear.

DI. O welcome, dear Boeotian muffin-eater,

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the dismal Theban piper of whom we heard supra 16.

867. ἐπιχαρίττως] The jolly Theban farmer does not take his customer's objurgation amiss, but at once sides with him against the pipers. He is careful not to mention the fact that he himself had just given them the order to strike up.

871. ὀρταλίχων] No doubt, as Elmsley observed, the words used in this line are intended to include all "aves et quadrupedes," fowls of the air, and four-footed beasts of the field; but of course they have also a special meaning of their own. Ὀρτάλιχοι, which properly is equivalent to νεοσσοὶ (Agamemnon 54 and Bp. Blomfield there), in the Boeotian dialect signified *cocks*. ὀρταλίχων· τῶν ἀλεκτρυόνων κατὰ τὴν τῶν Βοιωτῶν διάλεκτον, Scholiast; and Dindorf refers to some lines from the Phoenissae of Strattis preserved by Athenaeus xiv. 15 (p. 621 F).

ξυνίετ' οὐδὲν, πᾶσα Θηβαίων πόλις,
οὐδέν ποτ' ἄλλ'· οἳ πρῶτα μὲν τὴν σηπίαν
ὀπιτθοτίλαν, ὥς λέγουσ', ὀνομάζετε,
τὸν ἀλεκτρυόνα δ' ὀρτάλιχον, κ.τ.λ.

τετραπτερυλλίδες, the Scholiast says, are *locusts*. But the Boeotian does not mean the word to be so understood here. If it is not, as it may be, equivalent in the Boeotian dialect to τετράποδα, he is substituting one word for the other by way of a joke.

872. κολλικοφάγε] Κόλλιξ εἶδος ἄρτου περιφεροῦς.—Scholiast. It is by Athenaeus iii. 78 said to be the same as the κόλλαβος, which was a small roll of a milky white colour, made of fresh wheat and eaten hot. Id. 75. See the Commentary on Frogs 507.

τί φέρεις; ΒΟ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἁπλῶς,
ὀρίγανον, γλαχώ, ψιάθως, θρυαλλίδας,
νάσσας, κολοιώς, ἀτταγᾶς, φαλαρίδας,
τροχίλως, κολύμβως. ΔΙ. ὡσπερεὶ χειμὼν ἄρα
ὀρνιθίας εἰς τὴν ἀγορὰν ἐλήλυθας.
ΒΟ. καὶ μὰν φέρω χᾶνας, λαγώς, ἀλώπεκας,
σκάλοπας, ἐχίνως, αἰελούρως, πικτίδας,
ἰκτίδας, ἐνύδριας, ἐγχέλεις Κωπαΐδας.
ΔΙ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
δός μοι προσειπεῖν, εἰ φέρεις, τὰς ἐγχέλεις.
ΒΟ. πρέσβειρα πεντήκοντα Κωπᾴδων κορᾶν,
ἔκβαθι τῶδε, κἠπιχάριτται τῷ ξένῳ.
ΔΙ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη,
ἦλθες ποθεινὴ μὲν τρυγῳδικοῖς χοροῖς,

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875. *νάσσας*] In Peace 1003–5 we have a similar but much shorter enumeration of the fowl and fish brought in times of peace from Boeotia to the Athenian market. In each of the two lists the pre-eminence is given to the Copaic eel, a full account of which will be found in the Commentary on the Peace. The birds mentioned in this and the following line are identified in the Introduction to the Birds. The *νᾶσσα* (*νῆττα*), *the wild duck*; the *κολοιὸς*, *the jackdaw*; the *ἀτταγᾶς*, *the francolin*; the *φαληρὶς*, *the coot*; the *τροχίλος*, a general name for the birds (comprising plovers, sandpipers, dunlins, curlews, and the like) which run beside the waves in search of food, and of which the *dunlin* is there selected as the type; and the *κόλυμβος* or *κολυμβὶς* the *diver* or *grebe*.

876. *χειμὼν ὀρνιθίας*] *A bird-gale, a gale that brings the birds.* Since Walsh's time, if not before, the recognized translation has been *fowl weather*. The *ἄνεμοι ὀρνιθίαι* were north winds which prevailed in the spring; *οἱ ὀρνιθίαι καλούμενοι, ἐαρινοί τινες ὄντες ἄνεμοι, βορέαι εἰσὶ τῷ γένει*, Aristotle, De Mundo 4. They are really Etesian winds, but are more gentle, and come later than the winds usually called by that name, Id. Meteorolog. ii. 58.

879. *σκάλοπας*] *Moles*, from *σκάλλω to dig*. *σκάλοψ· ἀσπάλαξ, ζῶον γεωρύχον, τυφλόν.*—Hesychius. In some parts of Boeotia moles are very common. Blaydes refers to Aristotle, H. A. viii. 27. 2 *ἐν τῇ Βοιωτίᾳ ἀσπάλακες περὶ μὲν τὸν Ὀρχομενὸν πολλοὶ γίνονται, ἐν δὲ τῇ Λεβαδιακῇ γειτνιώσῃ οὐκ εἰσίν.* The *ἐχῖνος* is our *hedgehog* or *urchin*. *πικτὶς* (otherwise *πυκτὶς*), a *writing tablet*, is doubtless inserted to rhyme with *ἴκτις*, which by some naturalists is supposed to be the *beech weasel*: *easels* and *weasels* may perhaps be accepted as

What have you there? BOE. A' that Boeoty gies us.
Mats, dittany, pennyroyal, lantern-wicks,
An' dooks, an' kaes, an' francolins, an' coots,
Plivers an' divers. DI. Eh? Why then, methinks,
You've brought fowl weather to my market-place.

BOE. Aye, an' I'm bringin' maukins, geese, an' tods,
Easels an' weasels, urchins, moles, an' cats,
An' otters too, an' eels frae Loch Copais.

DI. O man, to men their daintiest morsel bringing,
Let me salute the eels, if eels you bring.

BOE. Primest o' Loch Copais' fifty dochters
Come oot o' that; an' mak' the stranger welcome.

DI. O loved, and lost, and longed for, thou art come,
A presence grateful to the Comic choirs,

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a sufficient approximation to *πικτίδας*, *ἴκτιδας*. It is strange that Commentators should persist in supposing *πικτίδες* to be some unknown animals; they do not suppose *ψιάθους*, *θρυαλλίδας*, supra 874, to be some unknown vegetables. And nothing is plainer than that the Boeotian's store contained not only eatables, but other articles for use in the house; *τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει χλιαρὰ κατεσθίειν*, infra 975.

881. *ὦ τερπνότατον*] Possibly the Boeotian had not completed his list of good things, but on hearing of Copaic eels Dicaeopolis cannot contain himself, and begs for an immediate sight of these long-lost favourites.

883. *πρέσβειρα κ.τ.λ.*] This line is parodied from the *Ὅπλων κρίσις* of Aeschylus. There the fifty Nereids rise from the water to take part in the decision about the armour of Achilles, and Thetis, their chief, is addressed as *δέσποινα πεντήκοντα Νηρῄδων κορῶν*. The names of the fifty Nereids (of whom Thetis was one) are given by Hesiod (Theog. 243–62). See Pindar, Isthm. vi ad init., Eur. Andr. 1267, Iph. in Taur. 274, Ion 1082.

885. *ὦ φιλτάτη*] The address of Dicaeopolis to the eel is that of a lover to his mistress; though his devotion is ominously intermingled with allusions to the brasier, the charcoal fire, and the fire-fan to be employed in cooking her, and the beet wherewith she is to be garnished.

886. *τρυγῳδικοῖς χοροῖς*] *To the Comic Choruses.* He is thinking of the *ἐπινίκια*, the triumphal banquet to which the Chorus would presently be invited by the Choregus. So in the Pelargi he speaks of the francolin as the most delicious viand to be enjoyed at these

φίλη δὲ Μορύχῳ. δμῶες, ἐξενέγκατε
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.
σκέψασθε, παῖδες, τὴν ἀρίστην ἔγχελυν,
ἥκουσαν ἕκτῳ μόλις ἔτει ποθουμένην·
προσείπατ' αὐτήν, ὦ τέκν'· ἄνθρακας δ' ἐγὼ
ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.
ἀλλ' ἔκφερ' αὐτήν· μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἴην ἐντετευτλανωμένης.
ΒΟ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾷ γενήσεται;
ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί·
ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων, λέγε.
ΒΟ. ἰώγα ταῦτα πάντα. ΔΙ. φέρε, πόσου λέγεις;
ἢ φορτί' ἕτερ' ἐντεῦθεν ἐκεῖσ' ἄξεις; ΒΟ. ἰὼ
ὅ τι γ' ἔστ' ἐν Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή.
ΔΙ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον. ΒΟ. ἀφύας ἢ κέραμον; ἀλλ' ἔντ' ἐκεῖ·
ἀλλ' ὅ τι παρ' ἁμῖν μή 'στι, τᾷδε δ' αὖ πολύ.

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entertainments, ἀτταγᾶς ἥδιστον ἕψειν ἐν ἐπινικίοις κρέας, Athenaeus ix. 39. It is plain that the Choregus was expected to provide for these banquets all the delicacies of the season.

887. φίλη δὲ Μορύχῳ] Morychus was the famous epicure of the day, and apparently the Copaic eel was his favourite dish. For both in Wasps 506 and in Peace 1008, as here, the fish is connected with his name. In the former passage the mention of Morychus at once calls up a remembrance of the eel; in the latter, as here, the mention of the eel at once calls up a remembrance of Morychus. See the Commentary on both those passages.

889. παῖδες] These are the domestics who are addressed above as δμῶες and below as τέκνα. They have now brought out the ἐσχάραν and the ῥιπίδα, and are invited to salute the eel, which is still in the Boeotian's basket, though fully exposed to view. She is not brought out of the store and handed over to Dicaeopolis until he says ἀλλ' ἔκφερ' αὐτὴν, for αὐτὴν there is plainly the eel, and not, as some have suggested, the ἐσχάραν or the ῥιπίδα.

890. ἕκτῳ ἔτει] As to the method of calculation by which Aristophanes made this the *sixth* year of the war, see the note on 266 supra.

893. μηδὲ γὰρ θανών ποτε] He is parodying the conclusion of Admetus's address to his wife, who is giving her life for his. He will be buried by her side, he says,

And dear to Morychus. Bring me out at once,
O kitchen-knaves, the brasier and the fan.
Behold, my lads, this best of all the eels,
Six years a truant, scarce returning now.
O children, welcome her; to you I'll give
A charcoal fire for this sweet stranger's sake.
Out with her! Never may I lose again,
Not even in death, my darling dressed in—beet.

BOE. Whaur sall I get the siller for the feesh?

DI. This you shall give me as a market-toll.
But tell me, are these other things for sale?

BOE. Aye are they, a' thae goods. DI. And at what price?
Or would you swap for something else? BOE. I'se swap
For gear we haena, but ye Attics hae.

DI. Well then, what say you to Phaleric sprats,
Or earthenware? BOE. Sprats! ware! we've thae at hame.
Gie us some gear we lack, an' ye've a rowth o'.

μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἴην, τῆς μόνης πιστῆς ἐμοί. ALC. 367.

895. ἐμοὶ δέ] The matter-of-fact Boeotian has no sympathy with the airy fancies of the Athenian, especially when he finds that under cover of this poetic rhapsody his finest eel is in course of abstraction.

896. ἀγορᾶς τέλος] Ἔθος ἦν τὸ παλαιὸν, ὡς καὶ μέχρι τοῦ νῦν, τοὺς ἐν τῇ ἀγορᾷ πιπράσκοντας τέλος διδόναι τοῖς λογισταῖς. —Scholiast. That is to say, there was, as Boeckh observes, an excise duty payable to the public treasury on every article sold in the public market. Dicaeopolis institutes a similar duty, for his own private benefit, in his own private market.

901. ἀφύας ἢ κέραμον] *Anchovies or pottery.* These articles, as the Boeotian says, he could procure at home: yet not of a quality equal to those he could obtain in Athens. For the Phaleric anchovies were the finest in the world: see the note on Birds 76. And as to pottery, Blaydes refers to Athenaeus i. 50, where it is said ἐπαινεῖται ὄντως ὁ Ἀττικὸς κέραμος. Indeed the invention of the potter's art is ascribed by Pliny (vii. 57) to Coroebus of Athens.

ΔΙ. ἐγῷδα τοίνυν· συκοφάντην ἔξαγε,
ὥσπερ κέραμον ἐνδησάμενος. ΒΟ. νεὶ τὼ Σιώ,
λάβοιμι μέντἂν κέρδος ἀγαγὼν καὶ πολύ,
ἅπερ πίθακον ἀλιτρίας πολλᾶς πλέων.
ΔΙ. καὶ μὴν ὁδὶ Νίκαρχος ἔρχεται φανῶν.
ΒΟ. μικκός γα μᾶκος οὗτος. ΔΙ. ἀλλ' ἅπαν κακόν.
ΝΙ. ταυτὶ τίνος τὰ φορτί' ἐστί; ΒΟ. τῶδ' ἐμὰ
Θείβαθεν, ἴττω Δεύς. ΝΙ. ἐγὼ τοίνυν ὁδὶ
φαίνω πολέμια ταῦτα. ΒΟ. τί δαὶ κακὸν παθὼν
ὀρναπετίοισι πόλεμον ἤρω καὶ μάχαν;
ΝΙ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟ. τί ἀδικειμένος;
ΝΙ. ἐγὼ φράσω σοι τῶν περιεστώτων χάριν.
ἐκ τῶν πολεμίων γ' εἰσάγεις θρυαλλίδας.
ΔΙ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδος;
ΝΙ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.

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904. συκοφάντην] Here, at all events, is an article peculiar to Athens, see the note on 816 supra; and the Boeotian is quite willing to strike a bargain, and to take this unknown and wonderful animal back for exhibition in Thebes, as (ἅπερ = ὥσπερ) a monkey full of every kind of mischief.

905. τὼ Σιώ] Bergler observes that as "the Two Gods" in the mouth of a Spartan would mean the Dioscuri, Castor and Polydeuces; and in the mouth of an Athenian woman, Demeter and Persephone; so in the mouth of a Theban the phrase would mean Amphion and Zethus, the twin sons of Zeus and Antiope. The adjuration μὰ τὸν Ζῆθον occurs in the Gorgias.

908. Νίκαρχος] No sooner is a sycophant wanted than Nicarchus, ὥσπερ κατὰ θεῖον, is seen approaching. The Scholiast, who says ὁ Νίκαρχος κωμῳδεῖται ὡς συκοφάντης· φανῶν δὲ καταγορήσων, must have considered him a real person. He is at this moment pursuing his vocation, walking through the agora (the private agora) seeking some victim against whom to inform. See Demosthenes, First against Aristogeiton 63.

910. τῶδ' ἐμά] Δεικτικῶς. ἀντὶ τοῦ τοῦδ' ἐμά.—Scholiast. *They belong to me here.* Nicarchus, as Brunck observes, catches up the Boeotian's phraseology, and replies *Then I here, ἐγὼ ὁδί, denounce them.*

912. πολέμια] It must be remembered that, outside the private market, both Megarian (supra 820) and Boeotian goods would, in fact, be enemies' goods, and as such liable to confiscation. That

DI. I'll tell you what; pack an INFORMER up,
Like ware for exportation. BOE. Mon! that's guid.
By the Twa Gudes, an' unco gain I'se mak',
Takin' a monkey fu' o' plaguy tricks.
DI. And here's Nicarchus coming to denounce you!
BOE. He's sma' in bouk. DI. But every inch is bad.
NICARCHUS. Whose is this merchandize? BOE. 'Tis a' mine here.
Frae Thaibes, wat Zeus, I bure it. NIC. Then I here
Denounce it all as enemies! BOE. Hout awa!
Do ye mak' war an' enmity wi' the burdies?
NIC. Them and you too. BOE. What hae I dune ye wrang?
NIC. That will I say for the bystanders' sake.
A lantern-wick you are bringing from the foe.
DI. Show him up, would you, for a lantern-wick?
NIC. Aye, for that lantern-wick will fire the docks.

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there was any special prohibition of the importation of θρυαλλίδες or any other of the Boeotian's stores, as Casaubon and Boeckh appear to think, is out of the question. None was needed. There could be no peaceful commercial dealings between countries at war with one another.

915. τῶν περιεστώτων χάριν] These words are apparently a parody, or an allusion to some well-known phraseology. Dobree thinks that he is laughing at the language of the orators, and refers to Demosth. De Corona ~~249~~ (p. 293), where the speaker says, "I go into these details πρὸς ὑμᾶς, ἄνδρες δικασταί, καὶ τοὺς περιεστηκότας ἔξωθεν καὶ ἀκροωμένους, for as to that skunk" [Aeschines] "I have a short and easy way with him." And Blaydes adds a similar passage from the speech against Conon 55 (p. 1269): "I am willing to swear ὑμῶν ἕνεκα, ὦ ἄνδρες δικασταί, καὶ τῶν περιεστηκότων." And if this was a commonplace with the orators a century earlier, it is doubtless to this that the poet is alluding.

916. θρυαλλίδας] We are told, supra 874, that θρυαλλίδες formed part of the Boeotian's cargo; and now his commodities, and the θρυαλλίδες among them, are exposed to view for the customer's inspection.

918. ἐμπρήσειεν] Probably some attempt upon the arsenal was feared at this date. Panics of this kind would naturally arise from time to time. Mitchell refers to the case of Antiphon, who in pursuance of a promise made to Philip (so Demosthenes declared)

ΔΙ. *νεώριον θρυαλλίς; οἴμοι, τίνι τρόπῳ;*
ΝΙ. *ἐνθεὶς ἂν ἐς τίφην ἀνὴρ Βοιώτιος*
ἅψας ἂν εἰσπέμψειεν ἐς τὸ νεώριον
δι᾽ ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν.
κεἴπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ,
σελαγοῖντ᾽ ἂν αἴφνης. ΔΙ. *ὦ κάκιστ᾽ ἀπολούμενε,*
σελαγοῖντ᾽ ἂν ὑπὸ τίφης τε καὶ θρυαλλίδος;
ΝΙ. *μαρτύρομαι.* ΔΙ. *ξυλλάμβαν᾽ αὐτοῦ τὸ στόμα·*

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entered Athens for the purpose of firing the arsenal, Demosthenes de Corona 1[illegible] (p. 271); and to Deinarchus against Demosth. 98 (p. 102); and to Alciphron i. 32, where one courtesan, writing to another, says, "If you ask the man for anything, *ὄψει σεαυτὴν ἢ τὰ νεώρια ἐμπεπρηκυῖαν ἢ τοὺς νόμους καταλύουσαν*," meaning that he will accuse you of those crimes. To Athens her fleet was all in all, and she could hardly be too careful of its safety.

920. *τίφην*] *Τίφην οἱ Ἀθηναῖοι καλοῦσι τὴν καλουμένην σίλφην. ἔστι δὲ ζῶον κανθαρῶδες.*—Scholiast, Suidas. And Aelian, viii. 13, couples the *τίφη* with the *σφονδύλη*, which is another kind of beetle, Peace 1078. The lantern-wick is not to be tied to, but to be stuck into the beetle, and then lit; whereupon the beetle, carrying the lighted wick, would be launched along a watercourse to the ships. This is the ancient and I think the true explanation of the passage; and its absurdity, so far from being an argument against it, is to my mind a strong argument in its favour. But two other interpretations of *τίφη* have been proposed: (1) that it means a small boat. So far as I know the only ground for this suggestion is that Suidas, s.v. *σίλφη*, after defining *σίλφη* to be *εἶδος ζωΰφίου*, adds *καὶ σίλφας λέγουσιν εἴδη ἀκατίων*. But both Suidas and the Scholiast give to *τίφη* one meaning only, viz. a kind of beetle otherwise called *σίλφη*, and when we are told that *σίλφη*, in fact, is the name of a beetle, its analogy with *τίφη* is exhausted, and the further observation that some small boats were called *σίλφαι* has nothing whatever to do with *τίφη*. And indeed even this use of *σίλφη* seems to belong to a later age, since the Scholiast on Peace 143 says that some boats were called *κάνθαροι, ὡς ΝΥΝ σίλφας τινὰ λέγουσιν ἀκατίων εἴδη*. (2) That it means a stalk of some kind of corn called *τίφη*, frequently mentioned in Theophrastus. And in this connexion Elmsley quotes, from note 20 to chap. lii of Gibbon's Decline and Fall, Anna Comnena's account of the Greek fire which, she says, was inserted *εἰς αὐλίσκους καλάμων*. This would make good sense, but it is not countenanced by any of the old grammarians, and deprives the answer of Nicarchus of the extreme

DI. A lantern-wick the docks! O dear, and how?
NIC. If a Boeotian stuck it in a beetle,
And sent it, lighted, down a watercourse
Straight to the docks, watching when Boreas blew
His stiffest breeze, then if the ships caught fire,
They'd blaze up in an instant. DI. Blaze, you rascal!
What, with a beetle and a lantern-wick?
NIC. Bear witness! DI. Stop his mouth, and bring me litter.

---

absurdity which it was certainly designed to exhibit.

922. *δι' ὑδρορρόας*] *Along a watercourse* above or under ground. The Scholiast says *ὑδρορρόα καλεῖται τὸ μέρος τῆς στεφανίδος δι' οὗ τὸ ἀπὸ τοῦ ὄμβρου ὕδωρ συναγόμενον κατέρχεται.* But though that may be the meaning of the word in Wasps 126, it is not its meaning here. Here it signifies a water-channel by which the superfluous water was carried down from the city into the sea at the Peiraeus. Bp. Wordsworth (Athens and Attica, chap. ix) noticed two of these watercourses still remaining, channelled in the rock, one on each side of the road, leading towards the Peiraeus. Infra 1186 the word is used for an open gutter.

924. *σελαγοῖντ' ἂν αἴφνης*] *Will blaze up in a moment.* *ἐὰν ἅψηται, φησὶ, μόνον, εὐθὺς καίονται.*—Scholiast. The MSS. have *σελαγοῖντ' ἂν αἱ νῆς*, or *αἱ νῆες* or *αἱ νηῦς*, and so all editions before Brunck. But this was obviously wrong, and so clear was the meaning required that Pierson's substitution (from the Scholiast) of *εὐθὺς* for *αἱ νῆες*, though bearing no resemblance to the MS. reading, has been adopted by Brunck and practically all other editors. Bothe in his first edition (A. D. 1828) suggested *αἴφνης*, but did not read it, nor did he repeat the suggestion in his second edition. And the conjecture was independently made by C. J. Brennan in the Classical Review for 1891. It seems to me a most felicitous and certain restoration, satisfying every condition. The mere fact that the simple form is not elsewhere found in the scanty relics of classical literature, except in a very doubtful passage of Euripides (Iph. in Aul. 1581), is absolutely unimportant, when we consider the frequent occurrence not only of *ἐξαίφνης*, but also of *αἰφνίδιος* and *ἄφνω*.

926. *μαρτύρομαι*] Dicaeopolis lays hands on Nicarchus, who incontinently calls the world to witness the assault. The Scholiast says that Dicaeopolis strikes him, but though the exclamation *μαρτύρομαι* is frequently called forth by a blow, that is hardly likely to have been the case here. Dicaeopolis is seeking to secure the Informer, not to frighten him away.

δός μοι φορυτὸν, ἵν' αὐτὸν ἐνδήσας φέρω,
ὥσπερ κέραμον, ἵνα μὴ καταγῇ φορούμενος.

ΧΟ. ἔνδησον, ὦ βέλτιστε, τῷ [στρ.
ξένῳ καλῶς τὴν ἐμπολὴν
οὕτως ὅπως
ἂν μὴ φέρων κατάξῃ.

ΔΙ. ἐμοὶ μελήσει ταῦτ', ἐπεί
τοι καὶ ψοφεῖ λάλον τι καὶ
πυρορραγὲς
κἄλλως θεοῖσιν ἐχθρόν.

ΧΟ. τί χρήσεταί ποτ' αὐτῷ;
ΔΙ. πάγχρηστον ἄγγος ἔσται,

κρατὴρ κακῶν, τριπτὴρ δικῶν,
φαίνειν ὑπευθύνους λυχνοῦ-
χος, καὶ κύλιξ
τὰ πράγματ' ἐγκυκᾶσθαι.

ΧΟ. πῶς δ' ἂν πεποιθοίη τις ἀγ- [ἀντ.
γείῳ τοιούτῳ χρώμενος

---

927. φορυτόν] *Litter* (see supra 72), such as packers are accustomed to stuff in about fragile articles to prevent their breakage. As to the words ἐνδήσας φέρω, it is plain that the packing up is to be done by Dicaeopolis, and the carrying to Thebes by the Boeotian. φέρω, therefore, in this line can have no reference to the journey to Thebes: the words must mean *that I may tie him up, and carry him across the stage to the Boeotian.*

929. ἔνδησον κ.τ.λ.] This little iambic system, strophe and antistrophe, was first arranged in its proper shape by Elmsley (ad loc.) and Gaisford (Hephaestion note to v. 1). Dobree, in Porson's Aristophanica 119, says that Porson had arranged it in the same manner; I suppose, in his copy of Portus. Each strophe consists of three stanzas of four lines each (two dimeters, one monometer, and one dimeter catalectic); and between the second and third stanza, in each strophe, are interposed two dimeter catalectics.

937. κρατὴρ κακῶν] Here, as Bergler observes, it is the Informer himself

I'll pack him up, like earthenware, for carriage,
So they mayn't crack him on their journey home.

CHOR. Tie up, O best of men, with care
The honest stranger's piece of ware,
For fear they break it,
As homeward on their backs they take it.

DI. To that, be sure, I'll have regard;
Indeed it creaks as though 'twere charred,
By cracks molested,
And altogether God-detested.

CHOR. How shall he deal with it?
DI. For every use 'tis fit,

A cup of ills, a lawsuit can,
For audits an Informing pan,
A poisoned chalice
Full filled with every kind of malice.

CHOR. BUT WHO can safely use, I pray,
A thing like this from day to day

---

who is called *a cup full of evil things*; but in the Agamemnon the same words are used by Clytaemnestra to denote the calamities which, according to her, the King of Men had brought upon his house; *τοσῶνδε κρατῆρ' ἐν δόμοις κακῶν ὅδε | πλήσας κ.τ.λ.*—Ag. 1368. On *τριπτὴρ δικῶν* the Scholiast says *δέον εἰπεῖν ἐλαῶν ὁ δὲ εἶπε δικῶν*, and Elmsley quotes from Pollux (vii. 151 and x. 130) *ὁ δὲ κρατὴρ εἰς ὃν ἀπορρεῖ τοῦ ἐλαίου τὸ πιεζόμενον, τριπτήρ.* The *ὑπεύθυνοι* are the officials who at the expiration of their tenure of office are rendering an account of their administration to the public auditors, a proceeding during which they were in much peril from demagogues and informers. See Knights 259, 825, and the Commentary there. The words *λυχνοῦχος φαίνειν* carry on the double meaning of *φαίνειν* explained in the note to 826 supra. With *κύλιξ ἐγκυκᾶσθαι* we should have expected *φάρμακα*, as Elmsley observes; but Aristophanes substitutes the surprise word *πράγματα*, which means troubles, bothers, especially those connected with vexatious litigation.

κατ᾽ οἰκίαν
τοσόνδ᾽ ἀεὶ ψοφοῦντι;

ΔΙ. ἰσχυρόν ἐστιν, ὠγάθ᾽, ὥστ᾽
οὐκ ἂν καταγείη ποτ᾽, εἴ-
περ ἐκ ποδῶν
κατωκάρα κρέμαιτο.

ΧΟ. ἤδη καλῶς ἔχει σοι.
ΒΟ. μέλλω γέ τοι θερίδδειν.

ΧΟ. ἀλλ᾽, ὦ ξένων βέλτιστε, συν-
θέριζε, καὶ πρόσβαλλ᾽ ὅποι
βούλει φέρων
πρὸς πάντα συκοφάντην.

ΔΙ. μόλις γ᾽ ἐνέδησα τὸν κακῶς ἀπολούμενον.
αἶρου λαβὼν τὸν κέραμον, ὦ Βοιώτιε.
ΒΟ. ὑπόκυπτε τὰν τύλαν ἰών, Ἰσμήνιχε.
ΔΙ. χὤπως κατοίσεις αὐτὸν εὐλαβούμενος.
πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ᾽ ὅμως·

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945. ἐκ ποδῶν κατωκάρα] *If he were to be hung up by his feet with his head downwards.* The Informer was first of all to be tied safely up with a rope round and round him. Then he is to be shoved into the Boeotian pack (εἰς σάκκον, as it is said in the Argument to the Play), with litter stuffed in about him. I imagine that Dicaeopolis, as he speaks this line, is suiting the action to the word, and shoving him in head foremost.

947. μέλλω γέ τοι θερίδδειν] It seems clear that the Boeotian is responding to the congratulations of the Chorus, and means *I shall make a good thing out of this*, πολὺ κέρδος as he said supra 906. ὡς γεωργός φησι, μέλλω θερίζειν, καὶ μέλλω κερδαίνειν πολλὰ καὶ καρποῦσθαι.—Scholiast. Two other explanations have been offered: *I am going back to Boeotia to carry my harvest*; but, beside the utter irrelevance of the remark, the scene is laid in the winter time: see infra 1075, 1141, 1146. Others would translate *I am going to collect my goods*; but there were no goods, other than the Informer, for him to collect. Everything else had become the property of Dicaeopolis.

In household matters,
A thing that always creaks and clatters?

DI. He's strong, my worthy friend, and tough:
He will not break for usage rough,
Not though you shove him
Head foremost down, his heels above him.

CHOR. (*To Boeotian.*) You've got a lovely pack.
BOE. A bonnie hairst I'se mak'.

CHOR. Aye, best of friends, your harvest make,
And wheresoe'er it please you take
This artful, knowing
And best equipped Informer going.

DI. 'Twas a tough business, but I've packed the scamp.
Lift up and take your piece of ware, Boeotian.
BOE. Gae, pit your shouther underneath, Ismeny.
DI. And pray be careful as you take him home.
You've got a rotten bale of goods, but still!

---

951. πρὸς πάντα] *For every purpose.* We should have expected these words to be followed by something equivalent to χρήσιμον, "useful for every purpose," like the πάγχρηστον ἄγγος of 936 supra; but Aristophanes παρὰ προσδοκίαν substitutes συκοφάντην, *an informer for every purpose.* With this use of πρὸς πάντα compare such passages as Xen. Mem. iv. 6. 9, where Socrates asks, "If you call a body, or vessel, or other thing καλὸν, do you mean πρὸς πάντα καλὸν, or καλὸν for its own special purpose?" The Scholiast's explanation that πρὸς πάντα συκοφάντην means "on any muck-heap" is neither good Greek nor good sense, and is rightly rejected by almost every commentator.

954. ὑπόκυπτε τὰν τύλαν] *Bend down and put your shoulder underneath.* It is like the ὑποδύντε μάλ' ὦκα of Iliad xvii. 717, where Aias is directing Menelaus and Meriones to stoop and raise the body of the dead Patroclus, whilst the two Aiantes stem the fierce onrush of the Trojans with Hector storming at their head.

956. ἀλλ' ὅμως] Some would supply οἴσεις and others εὐλαβοῦ, but though in lines 402 and 408 supra, where the

κἂν τοῦτο κερδάνῃς ἄγων τὸ φορτίον,
εὐδαιμονήσεις συκοφαντῶν γ' οὕνεκα.

ΘΕΡ. Δικαιόπολι. ΔΙ. τίς ἔστι; τί με βωστρεῖς; ΘΕΡ. ὅ τι;
ἐκέλευε Λάμαχός σε ταύτης τῆς δραχμῆς
εἰς τοὺς Χόας αὐτῷ μεταδοῦναι τῶν κιχλῶν,
τριῶν δραχμῶν δ' ἐκέλευε Κωπᾳδ' ἔγχελυν.
ΔΙ. ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχελυν;
ΘΕΡ. ὁ δεινὸς, ὁ ταλαύρινος, ὃς τὴν Γοργόνα
πάλλει, κραδαίνων τρεῖς κατασκίους λόφους.
ΔΙ. οὐκ ἂν μὰ Δί', εἰ δοίη γέ μοι τὴν ἀσπίδα·
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·
ἢν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.

---

phrase is merely supplemental to the speaker's previous request, it is right to supply the preceding verb ἐκκάλεσον or ἐκκυκλήθητι, yet here it appears to be merely equivalent to a shrug of the shoulders and is purposely left vague.

959–68. The Megarians and Boeotians were licensed to deal (supra 721), and they have dealt with Dicaeopolis in his private market; Lamachus was prohibited from dealing there, and now this prohibition is about to be enforced. The servant of Lamachus comes out of his master's house to purchase fish and fowl for the impending Pitcher-feast. He speaks in so loud a voice that Dicaeopolis responds τί με βωστρεῖς; *Why shout at me?*—Birds 274, Lys. 685.

961. τοὺς Χόας] We are suddenly, without any preparation, introduced to the fact that this is the festival of the Χόες, which was the second day of the Anthesterian Dionysia, and was celebrated on the twelfth day of Anthesterion. See the Commentary on Frogs 216. What is the reason of this? It does not arise out of the special plot of the play; it has nothing to do with the Private Peace; it is to be celebrated by the whole body of Athenian citizens; as well by Lamachus and the War-party, as by the man who has made his peace with Sparta. I believe that the Anthesterian festival was really taking place at Athens at the time of the exhibition of this Comedy; or, in other words, that the Anthesteria was not a different festival from the Lenaea, but was merely a name given to the Lenaea from the fact that it was celebrated in the month Anthesterion. It is obvious from the present play that there was on the day of the Χόες a great public entertainment, to which, according to

And if you make a harvest out of *him*,
You'll be in luck's way, as regards Informers.

SERVANT. Dicaeopolis! DI. Well? why are you shouting? SERV. Why?
Lamachus bids you, towards the Pitcher-feast,
Give him some thrushes for this drachma here,
And for three drachmas one Copaic eel.

DI. Who is this Lamachus that wants the eel?

SERV. The dread, the tough, the terrible, who wields
The Gorgon targe, and shakes three shadowy plumes.

DI. An eel for HIM? Not though his targe he gave me!
Let him go shake his plumes at his salt fish.
If he demur, I'll call the Market clerks.

---

a very common custom, the banqueters brought their own provisions. οἱ γὰρ καλοῦντες ἐπὶ δεῖπνον στεφάνους καὶ μύρα καὶ τραγήματα καὶ ἄλλα τινὰ τοιαῦτα παρετίθεσαν, οἱ δὲ καλούμενοι ἔφερον ἐψήματα καὶ κίστιν καὶ χόα.—Scholiast. Lamachus therefore proposes to take with him a Copaic eel and some thrushes, two of the greatest delicacies in the way of fish and fowl; and we shall presently see how ample a provision Dicaeopolis prepares for the banquet.

964. ὁ δεινὸς κ.τ.λ.] Lamachus is described by epithets befitting War or the God of War. See Peace 241. The terms are partly Homeric, partly Aeschylean. Homer thrice calls Ares ταλαύρινον πολεμιστὴν, Iliad v. 289, xx. 78, and xxii. 267. And Tydeus in the Septem (379) τρεῖς κατασκίους λόφους Σείει. "Cristam quatere," says Bp. Blomfield in his Glossary on that passage, "terrificum putabatur."

967. ἐπὶ ταρίχει] *Over* (or *at*) *his salt* (or *pickled*) *fish*; a soldier's fare. τοῦτο γὰρ ἐν τοῖς πολέμοις ἤσθιον.—Scholiast. And hence, in a later scene, while Dicaeopolis is packing up hares and thrushes for the feast, Lamachus starting on a military expedition is obliged to content himself with a θρῖον ταρίχους, 1101–10. After ἐπὶ ταρίχει we should have expected something like "let him eat his dinner," but Aristophanes substitutes παρὰ προσδοκίαν, "let him wave his τρεῖς κατασκίους λόφους."

968. ἢν δ' ἀπολιγαίνῃ] Ἐὰν δὲ θορυβῇ, ἢ ὀξέως βοᾷ (παρὰ τὸ λιγὺ) καλέσω κατ' αὐτοῦ τοὺς ἀγορανόμους. λέγει δὲ τοὺς ἱμάντας, οὓς ἀγορανόμους ἤδη κατέστησεν ἄνω.—Scholiast. *stridule queratur*; see Bp. Blomfield on Septem 867. If Lamachus raise a shrill cry of objurgation at his exclusion, Dicaeopolis will lay into him with the thongs which he has constituted his market clerks.

ἐγὼ δ' ἐμαυτῷ τόδε λαβὼν τὸ φορτίον
εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων.

ΧΟ. εἶδες ὦ, εἶδες, ὦ [στρ.
πᾶσα πόλι, τὸν φρόνιμον ἄνδρα, τὸν ὑπέρσοφον,
οἷ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν,
ὧν τὰ μὲν ἐν οἰκίᾳ
χρήσιμα, τὰ δ' αὖ πρέπει
χλιαρὰ κατεσθίειν.
αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.

οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,
οὐδὲ παρ' ἐμοί ποτε τὸν Ἁρμόδιον ᾄσεται
ξυγκατακλινείς, ὅτι παροίνιος ἀνὴρ ἔφυ,
ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας,

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969. ἐμαυτῷ] *For my own use.* Cf. infra 1138. The Market-scene is over, and the three visitors, the Megarian, the Boeotian, and Lamachus, have all been dealt with in accordance with the rules laid down in 721 supra. The remainder of the Comedy is entirely taken up with the Anthesterian banquet, for which the Boeotian luxuries have so opportunely arrived. These, τόδε τὸ φορτίον, Dicaeopolis now takes into the house; he presently throws out (what purports to be) the feathers of the birds which he has plucked for cooking (988); then we find him engaged in the process of cooking (1005–47); and finally he packs them up in his refreshment-basket (1098–1142) and departs with them to the feast.

970. ὑπαὶ πτερύγων] Both here and in Birds 1426 we have the form ὑπαὶ (not ὑπὸ) with πτερύγων, because in each case the poet is quoting an old song, ὁ τρόπος ποιητικός· says the Scholiast, μιμεῖται δὲ τὸ μέλος.

971. εἶδες ὦ κ.τ.λ.] Between the marketing scenes and the banqueting scenes Aristophanes interposes a strophe and antistrophe containing an idyllic description of War and of Peace. War with its terrible devastation of the quiet Athenian homesteads and its destruction of their vineyards is depicted as a drunken reveller, breaking in upon some happy company, upsetting the furniture, and throwing everything into confusion. Peace who is here, as in Lysistrata 1114, represented by Διαλλαγή, *Reconciliation*, is described as a beautiful damsel, whose surpassing loveliness the old Acharnians have never perceived till now, and in whose companionship they long to enjoy the simple blessings of a country life. Each

Now for myself I'll carry all these things
Indoors, to the tune *o' merles an' mavises wings.*

CHOR. Have ye seen him, all ye people, seen the man of matchless art,
Seen him, by his private treaty, traffic gain from every mart,
Goods from every neighbour;
Some required for household uses; some 'twere pleasant warm to eat;
All the wealth of all the cities lavished here before his feet,
Free from toil and labour.

War I'll never welcome in to share my hospitality,
Never shall the fellow sing Harmodius in my company,
Always in his cups he acts so rudely and offensively.
Tipsily he burst upon our happy quiet family,

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strophe commences with a few lines in commendation of Dicaeopolis and his private treaty. Save that, as in the very similar system, Wasps 1275–91, the concluding line of each strophe is a trochaic tetrameter catalectic, the entire Chorus is in that cretico-paeonic metre which Aristophanes so much affected in his younger days, and which in these earlier comedies is always constructed with such artistic care. The first six lines, usually crushed up into three or four, are given in the text exactly as they stand in the Ravenna MS.; lines 4, 5, and 6 each consisting of a paeon and a cretic, a very melodious metre, the beauty of which is altogether lost in the ordinary arrangement. The nine lines which follow allow of no exchange of paeons and cretics; as in the similar system in the Wasps, each consists of three paeons followed by one cretic. This was a famous metre, πολυθρύλλητον Hephaestion calls it in his thirteenth chapter. Ἐπιτηδεύουσιν, he says, ἔνιοι τῶν ποιητῶν τοὺς πρώτους καλουμένους παιῶνας παραλαμβάνειν, πλὴν τῆς τελευταίας χώρας, εἰς ἣν τὸν κρητικὸν παραλαμβάνουσιν. Οὕτω γοῦν τὸ πολυθρύλλητον τετράμετρον συντιθέασιν οὗ παράδειγμα ἐκ τῶν Ἀριστοφάνους Γεωργῶν· (from which he cites a couplet, and continues), κέχρηται δὲ αὐτῷ καὶ ἐν ἄλλοις δράμασιν ὁ Ἀριστοφάνης, καὶ ἐν Σφηξὶν (1275) ὦ μακάρι' Αὐτόμενες, ὥς σε μακαρίζομεν.

980. τὸν Ἁρμόδιον] That is, the Scolium of that name; the various forms of which are collected in the Commentary on Wasps 1225. See also infra 1093. War, they mean, shall never take part in our friendly festivities.

982. πάντ' ἀγάθ' ἔχοντας] In the piping times of Peace they had πάντ' ἀγαθά, as Dicaeopolis, and only Dicaeopolis, has

εἰργάσατο πάντα κακὰ κἀνέτρεπε κἀξέχει,
κἀμάχετο, καὶ προσέτι πολλὰ προκαλουμένου,
πῖνε, κατάκεισο, λαβὲ τήνδε φιλοτησίαν,
τὰς χάρακας ἧπτε πολὺ μᾶλλον ἔτι τῷ πυρί,
ἐξέχει θ' ἡμῶν βίᾳ τὸν οἶνον ἐκ τῶν ἀμπέλων.

εἶδες ὡς ἐπτέρω- [*ἀντ.*
ταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ μεγάλα δὴ φρονεῖ
τοῦ βίου δ' ἐξέβαλε δεῖγμα τάδε τὰ πτερὰ πρὸ τῶν θυρῶν.
ὦ Κύπριδι τῇ καλῇ
καὶ Χάρισι ταῖς φίλαις
ξύντροφε Διαλλαγή,
ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.

πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβών,
ὥσπερ ὁ γεγραμμένος, ἔχων στέφανον ἀνθέμων;
ἦ πάνυ γερόντιον ἴσως νενόμικάς με σύ;

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now (978 supra); but when War came blustering in everything was changed, *πάντα κακὰ εἰργάσατο.*

985. *φιλοτησίαν*] The *κύλιξ φιλοτησία* (Lys. 203) was the *loving-cup*, the *cup o' kindness* handed round for each guest to drink, as a pledge of peace and friendship. This custom, well known in our Oxford colleges and elsewhere, still prevails in modern Greece.—Dodwell i. 157. The loving-cup is frequently mentioned in ancient writers. In Achilles Tatius ii. 2 Dionysus is said to have given men their first taste of wine in a loving-cup. In Heliodorus, Aethiopics iii. 11, the loving-cup is going round, when it is found that one of the guests can drink nothing but water. Theagenes therefore takes a cup of water, pledges the guest in it, and says *ἀλλὰ σύγε ταύτην δέχου τὴν φιλοτησίαν ἣν ἀπὸ τῶν ἡδίστων σοι προέπιον· καὶ φιλίαν ἥδε ἡμῖν ἡ τράπεζα σπενδέσθω.* Athenaeus xi. 106 defines it as *κύλιξ τις ἣν κατὰ φιλίαν προὔπινον* and cites passages in which it is mentioned. According to Aelian, Socrates called his cup of hemlock *τὴν ἐξ Ἀθηναίων φιλοτησίαν*, "the loving-cup which the Athenians had sent him" (V. H. i. 16); and Phocion, about to drink the same fatal draught, desired his son *μηδὲν Ἀθηναίοις μνησικακήσειν ὑπὲρ τῆς παρ' αὐτῶν φιλοτησίας, ἣν νῦν πίνω* (V. H. xii. 49).

987. *ἀμπέλων*] Not merely did he spill the wine in the casks; but by cutting down the vines themselves he destroyed the perennial supply of wine stored up within their veins. The destruction of the vines is throughout the play held

Breaking this, upsetting that, and brawling most pugnaciously.
Yea when we entreated him with hospitable courtesy,
Sit you down, and drink a cup, a Cup of Love and Harmony,
All the more he burnt the poles we wanted for our husbandry,
Aye and spilt perforce the liquor treasured up within our vines.

Proudly he prepares to banquet. Did ye mark him, all elate,
As a sample of his living cast these plumes before his gate?
Grand his ostentation!
O of Cypris foster-sister, and of every heavenly Grace,
Never knew I till this moment all the glory of thy face,
RECONCILIATION!

O that Love would you and me unite in endless harmony,
Love as he is pictured with the wreath of roses smilingly.
Maybe you regard me as a fragment of antiquity:

---

up by these old Acharnians as the head and front of the calamities brought upon them by the War. The short line εἶδες ὡς ἐπτέρω- which immediately follows the word ἀμπέλων had, no doubt from its not commencing at the margin of the page, dropped out altogether at a very early time, and the word ἀμπέλων in the MSS. is at once succeeded by ταί τ' ἐπὶ τὸ δεῖπνον κ.τ.λ. But a corrector of the Ravenna MS. wrote in strong dark letters before the ται the letters ἐπτέρ (there was no room for the ω), and the Scholium contemporaneous with the text contains the full word ἐπτέρωται, so that there can be no doubt about the propriety of restoring this word to the text. There is still a cretic wanting, and I have ventured to supply εἶδες ὡς from the commencement of the strophe.

988. Κύπριδι] Cypris was one of the commonest names for Aphrodite, given her because she was ἡ Κυπρογένει' Ἀφροδίτη, Lys. 551. It was in the sea which laves the coasts of Cyprus that she rose from the foam "Naked, a double light in air and wave To meet her Graces, where they decked her out For worship without end."

989. Διαλλαγή] He apostrophizes Peace under the name of Διαλλαγή, because Εἰρήνη could not be brought into this metre.

992. ὁ γεγραμμένος] He is alluding, the Scholiast tells us, to a picture by Zeuxis in the Temple of Aphrodite at Athens, representing Eros as a lovely boy, wreathed with roses. It can have been only recently painted, since Zeuxis had not, at the date of the Acharnians, arrived at the height of his reputation.

ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·
πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρὸν,
εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων,
καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὁ γέρων ὁδὶ,
καὶ περὶ τὸ χωρίον ἐλᾷδας ἅπαν ἐν κύκλῳ,
ὥστ' ἀλείφεσθαί σ' ἀπ' αὐτῶν κἀμὲ ταῖς νουμηνίαις.

ΚΗΡ. *ἀκούετε λεῴ· κατὰ τὰ πάτρια τοὺς χόας*

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994. *τρία προσβαλεῖν*] Προσβάλλειν is equivalent to the Latin *auctarium adiicere, to throw into the bargain.* Reconciliation may think him somewhat old for a bridegroom, but if she will marry him he will throw three things into the bargain, make her three wedding presents, perform three feats of husbandry. These feats consist in replacing the vines and fig-trees which War has broken down; and they are three in number, because he will plant three rows of fruit-trees in his little plot. The centre row will be formed of fig-trees; with a row of vines trained on vine-poles on the one side, and a row of loftily climbing vines on the other. All this will he do himself *ὁ γέρων ὁδὶ* (or as we should say "old as I am"), and more than this; for in a circle round his vineyard he will plant a belt of olives, and so secure a constant supply of oil for his use and hers on the solemn feast days. In the fourth of Aelian's Country Letters the writer borrows, with little alteration of language, almost the whole of this description.

995. *ὄρχον*] Ὄρχος, *στίχος* (*a row*) *ἀμπέλων ἢ ἑτέρων φυτῶν.*—Scholiast. Hence the space between the rows is called *μετόρχιον*, Peace 568. Observe the caressing way in which the old farmer speaks of his fruit-trees. The vines are *ἀμπελίδες*, *darling little vines*, and the figs are *νέα μοσχίδια συκίδων*, *tender little shoots of dear little fig-trees.* Compare Peace 596, 597.

997. *ἡμερίδος*] This was a vine, not confined to low vineyard poles, but allowed to attain its full height on lofty trellis-work or otherwise. It seems to have derived the name of *ἡμερὶς*, *vitis domestica*, from the fact that it was originally so trained not (as afterwards) in vineyards, but on the walls of the dwelling-house. It is what Keble calls the "household vine" as distinguished from the vine grown in the field; "Nor may our household vine or fig-tree hide The broken arches of old Canaan's pride," *Christian Year.* It was an *ἡμερὶς*, and not an ordinary *ἄμπελος*, which stretched its tendrils about the grotto of Calypso (Odyssey v. 69).

And, all the grotto surrounding, the arms of a vine went straying
With green leaf-masses abounding, and clusters heavily-weighing. (Way.)

998. *ἐλᾷδας*] The olive belt is over and above the three promised rows of fruit-trees; it was to form a boundary round about the little plantation, *χωρίον.* So

Ah, but if I get you, dear, I'll show my triple husbandry.
First a row of vinelets will I plant prolonged and orderly,
Next the little fig-tree shoots beside them, growing lustily,
Thirdly the domestic vine; although I am so elderly.
Round them all shall olives grow, to form a pleasant boundary.
Thence will you and I anoint us, darling, when the New Moon shines.

CRIER. O yes! O yes!
Come, drain your pitchers to the trumpet's sound,

"the Syrian meadows are bounded by groves of olive," says Lord Beaconsfield in Contarini Fleming vi. 4; an account of his own travels.

999. *ἀπ' αὐτῶν*] With the oil from the olives. The new moon—not the astronomical new moon, but the first appearance of the young moon, glittering in the evening sky—was a time of religious solemnity everywhere in the ancient world. Cf. Wasps 96. With this the business of the stage recommences, and by a turn of the eccyclema the interior of the house of Dicaeopolis is exposed to view. He himself is discovered, with his kitchen-knaves around him, busily engaged in cooking the thrushes, the eels, and the other good things which the Boeotian has brought him.

1000. *ἀκούετε λεῴ*] A Crier enters to give notice that the drinking competition which took place on the Pitcher Day (*οἱ Χόες*) is now about to commence. And the rest of the Comedy is devoted to the preparations (varied by sundry interruptions) for the banquet at which this competition came off, and to the result of the competition. The Pitcher Day doubtless derived its name from this contest, when a prize was given to the competitor who could soonest "floor" (to use an expressive vulgarism) a *χοῆρες ἄγγος*, a vessel containing nearly three quarts of wine. The origin of the contest was traced by antiquaries to the arrival of Orestes at Athens to stand his trial before the Areopagus. As nobody would like to share the cup (see Knights 1289) with a matricide, and yet all were desirous of sparing the feelings of Orestes, the king (Demophoon or Pandion) had a separate *χοῦς* placed before each citizen, and declared that whoever emptied his first should receive for a prize an Attic *πλακοῦς*. See the Commentary on Frogs 216 and to the authorities there cited add the Scholiast on 961 supra. On one occasion Dionysius of Sicily offered a golden crown as the prize, and it was won by the philosopher Xenocrates, Athenaeus x. 49; Ael. V. H. ii. 41; Diog. Laert. iv. 8. But at this period it would seem that the prize was really an *ἀσκὸς* or wine-skin. The Ravenna Scholiast says that on this day *ἀγὼν ἦν*

πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπίῃ
πρώτιστος, ἀσκὸν Κτησιφῶντος λήψεται.

ΔΙ. ὦ παῖδες, ὦ γυναῖκες, οὐκ ἠκούσατε;
τί δρᾶτε; τοῦ κήρυκος οὐκ ἀκούετε;
ἀναβράττετ', ἐξοπτᾶτε, τρέπετ', ἀφέλκετε
τὰ λαγῷα ταχέως, τοὺς στεφάνους ἀνείρετε.
φέρε τοὺς ὀβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.

ΧΟ. ζηλῶ σε τῆς εὐβουλίας,
μᾶλλον δὲ τῆς εὐωχίας,
ἄνθρωπε, τῆς παρούσης.

ΔΙ. τί δῆτ', ἐπειδὰν τὰς κίχλας ὀπτωμένας ἴδητε;

ΧΟ. οἶμαί σε καὶ τοῦτ' εὖ λέγειν. ΔΙ. τὸ πῦρ ὑποσκάλευε.

περὶ τοῦ ἐκπιεῖν τινὰ πρῶτον χόα· καὶ ὁ πιὼν ἐστέφετο φυλλίνῳ στεφάνῳ, καὶ ἀσκὸν οἴνου ἐλάμβανεν· πρὸς σαλπιγγὸς δ' ἔπινον. And to the like effect Hesychius and others. At the banquet the Pitcher-competitors filled their pitchers with wine, and when the trumpet gave the appointed signal raised them simultaneously to their lips, and drained the contents, the man who drained his first receiving an ἀσκὸς full of wine. In the present competition the Victor is promised not a mere ordinary wine-skin, but the skin of Ctesiphon filled with wine, and Ctesiphon being a man of enormous corpulence the prize would be one of unusual value. As to Ἀκούετε λεῴ, our *O yes! O yes!* see the note on Peace 551. It was commonly followed by the infinitive, as here by πίνειν. On κατὰ τὰ πάτρια Bergler observes "scil. ἔθη· Thuc. ii. 2 καὶ ἀνεῖπεν ὁ κῆρυξ εἴ τις βούλεται κατὰ τὰ πάτρια τῶν πάντων Βοιωτῶν ξυμμαχεῖν, τίθεσθαι παρ' αὐτοὺς τὰ ὅπλα ubi Scholia ad illud κατὰ τὰ πάτρια habent, ἔθη δηλονότι."

1002. Κτησιφῶντος] Ὡς παχὺς καὶ προγάστωρ ὁ Κτησιφῶν σκώπτεται.—Scholiast. The idea of flaying a man and using his skin as a wine-bag is not unfamiliar in Greek literature. Its first appearance, I suppose, was made in Solon's lines, where he describes the opinion which the Athenians held of his moderation in retiring from the position of sole legislator without acquiring wealth for himself or aspiring to the Tyranny of Athens.

Not a knowing hand is Solon; not a man profound and deep,
Who the gifts the Gods provided had not sense enough to keep.
Wealth within his net and Kingship! yet he threw the catch away!
O could I be Lord of Athens only for one glorious day,
Let them slay me then and flay me, make a wine-bag of my skin,
Yea and utterly destroy us, me and all my kith and kin.

In our old fashion. Whoso drains *his* first,
Shall have, for prize, a skin of—Ctesiphon.

DI. Lads! Lassies! heard ye not the words he said?
What are ye at? Do ye not hear the Crier?
Quick! stew and roast, and turn the roasting flesh,
Unspit the haremeat, weave the coronals,
Bring the spits here, and I'll impale the thrushes.

CHOR. I envy much your happy plan,
I envy more, you lucky man,
The joys you're now possessing.

DI. What, when around the spits you see the thrushes roasting gloriously?

CHOR. And that's a saying I admire. DI. Boy, poke me up the charcoal fire.

ἀσκὸν ὕστερον δεδάρθαι, κἀπιτετρῖφθαι γένος, Plutarch's Solon, chap. 14. So *ἀσκὸν δείρειν*, Clouds 442. Cf. Knights 370 *δερῶ σε θύλακον κλοπῆς*.

1003. *ὦ παῖδες κ.τ.λ.*] Dicaeopolis, all excitement at the news, calls to his household to set to work immediately to prepare the dinner which he must take with him to the banquet. We shall find presently that he himself wins the race, *τὸν χόα πρῶτος ἐκπέπωκα* (infra 1202), and claims the prize, *ἀπόδοτέ μοι τὸν ἀσκὸν*, infra 1225.

1005. *τρέπετ', ἀφέλκετε*] *Ἀναστρέψατε τὰ ὀπτώμενα κρέα, καὶ τὰ ὀπτηθέντα ἐξέλκετε.* —Scholiast.

1006. *τοὺς στεφάνους ἀνείρετε*] For in the competition the drinkers were crowned with garlands which (at all events at the first institution of the contest) were afterwards deposited in the Temple of Dionysus or given to his priest. See the Commentary on Frogs 216. And cf. infra 1091, 1145.

1008. *ζηλῶ σε*] The unwonted savour of the roasting and stewing meat has quite subdued the hearts of the old Acharnians, and they become the mere humble adulators of their whilom antagonist. This little metrical system, and the corresponding one, infra 1037–46, bear a strong resemblance to those in the Peace (856-67 and 909-21).

1009. *εὐωχίας*] The Chorus begin by congratulating Dicaeopolis on his good counsel, *εὐβουλία*, in concluding his Private Peace; though the real subject of their congratulation, they hasten to add, is rather the present good cheer *εὐωχία*, and the knowing way in which he is catering for himself, *αὑτῷ διακονεῖται*.

ΧΟ. ἤκουσας ὡς μαγειρικῶς
κομψῶς τε καὶ δειπνητικῶς
αὑτῷ διακονεῖται;

ΓΕ. οἴμοι τάλας. ΔΙ. ὦ Ἡράκλεις, τίς οὑτοσί;
ΓΕ. ἀνὴρ κακοδαίμων. ΔΙ. κατὰ σεαυτόν νυν τρέπου.
ΓΕ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνῳ,
μέτρησον εἰρήνης τί μοι, κἂν πέντ' ἔτη.
ΔΙ. τί δ' ἔπαθες; ΓΕ. ἐπετρίβην ἀπολέσας τὼ βόε.
ΔΙ. πόθεν; ΓΕ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.
ΔΙ. ὦ τρισκακόδαιμον, εἶτα λευκὸν ἀμπέχει;
ΓΕ. καὶ ταῦτα μέντοι νὴ Δί' ὥπερ μ' ἐτρεφέτην
ἐν πᾶσι βολίτοις. ΔΙ. εἶτα νυνὶ τοῦ δέει;
ΓΕ. ἀπόλωλα τὠφθαλμὼ δακρύων τὼ βόε.
ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου,
ὑπάλειψον εἰρήνῃ με τὠφθαλμὼ ταχύ.
ΔΙ. ἀλλ', ὦ πόνηρ', οὐ δημοσιεύων τυγχάνω.

1018. *οἴμοι τάλας*] The First Interruption. Dercetes, an Athenian farmer, enters in great tribulation. His farm was at Phyle, just on the Attic side of a pass between Boeotia and Attica, and his two oxen, *τὼ βόε*, have been carried off by Boeotian raiders, who appear to have been very busy about this time. See infra 1077. There seems to have been something quaint about the dual *τὼ βόε*, since in this little dialogue of nineteen lines Aristophanes introduces it thrice, each time at the termination of a line. The interruption is intended to show the hardships of the ordinary citizen who is at War, as compared with the happy lot of Dicaeopolis who is at Peace.

1019. *κατὰ σεαυτόν νυν τρέπου*] Ἀντὶ τοῦ *ἐν σεαυτῷ ἔχε τὴν κακοδαιμονίαν, μὴ ἐπιμίγνυσο ἡμῖν κακοδαιμονῶν.*—Scholiast. The entire line is repeated in Clouds 1263.

1021. *πέντ' ἔτη*] He is treating the *σπονδαὶ* as a liquid (see on 187 supra), and should have said five *drops*, as infra 1033, 1034; but for "drops" he substitutes "years" to show what he really wants.

1024. *λευκὸν ἀμπέχει*] For the mourning colour has always been *black*. *οὐδεὶς δι' ἐμὲ μέλαν ἱμάτιον περιεβάλετο, No one through any act of mine has had to put on mourning*, said Pericles on his deathbed, Plutarch, Pericles, chap. 38. And indeed the custom is very frequently mentioned. Sozomen, speaking of a penitent, says *λαμπρὰν ἐσθῆτα ἀπέθετο· οἷα δὲ πενθῶν, μέλαιναν περιβαλλό-*

CHOR. O listen with what cookly art
And gracious care, so trim and smart,
His own repast he's dressing.

FARMER. Alas! Alas! DI. O Heracles, who's there?
FAR. An ill-starred man. DI. Then keep it to yourself.
FAR. O—for you only hold the truces, dear—
Measure me out though but five years of Peace.
DI. What ails you? FAR. Ruined! Lost my oxen twain.
DI. Where from? FAR. From Phyle. The Boeotians stole them.
DI. And yet you are clad in white, you ill-starred loon!
FAR. They twain maintained me in the very lap
Of affluent muckery. DI. Well, what want you now?
FAR. Lost my two eyes, weeping my oxen twain.
Come, if you care for Dercetes of Phyle,
Rub some Peace-ointment, do, on my two eyes.
DI. Why, bless the fool, I'm not a public surgeon.

μενος, ἐκαθέζετο κλαίων.—H. E. ii. 9. 7.

1026. *ἐν πᾶσι βολίτοις*] For the ordinary phrase *ἐν πᾶσιν ἀγαθοῖς*, *in the midst of every kind of blessing*, he substitutes *ἐν πᾶσι βολίτοις*, which means literally *in the midst of every kind of cow dung*. *δέον εἰπεῖν ἐν πᾶσιν ἀγαθοῖς* (*in all good luck*), *βολίτοις* (*in all good muck*) *εἶπε παρ' ὑπόνοιαν*.—Scholiast. *Muck* for *luck* is Mr. Green's suggestion; *mucksery* for *luxury* Dr. Merry's. For other variations from the ordinary phrase see Wasps 709 *ἔζων ἐν πᾶσι λαγῴοις*, and Lucian's "De morte Peregrini" 16 *ἐν πᾶσιν ἀφθόνοις ἦν*.

1030. *δημοσιεύων*] In ancient Greece the State itself was accustomed to retain certain physicians, who kept as it were a public dispensary, and took no fee from their patients. See Plutus 407 and the Commentary there. Perhaps the most notable instance of this custom is afforded by the famous Democedes of Croton, who, according to Herodotus (iii. 131), was engaged as a public physician in successive years, at an ever-increasing salary, by Aegina, Athens, and Samos. Physicians so hired were said *δημοσιεύειν*, Plato, Gorgias 70 (514 D), Politicus (259 A). Pittalus, who is again mentioned infra 1222, and Wasps 1432, was doubtless himself one of these *δημοσιευόντων ἰατρῶν*. Dodwell, travelling in Greece at the beginning of the nineteenth century, found the same custom still prevailing there. "Physicians in Greece," he says, "are paid a yearly salary by the government

ΓΕ. ἴθ' ἀντιβολῶ σ', ἤν πως κομίσωμαι τὼ βόε.
ΔΙ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοῦ Πιττάλου.
ΓΕ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἕνα
εἰς τὸν καλαμίσκον ἐνστάλαξον τουτονί.
ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιὼν οἴμωζέ ποι.
ΓΕ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίοιν.

ΧΟ. ἀνὴρ ἐνεύρηκέν τι ταῖς
σπονδαῖσιν ἡδύ, κοὐκ ἔοι-
κεν οὐδενὶ μεταδώσειν.
ΔΙ. κατάχει σὺ τῆς χορδῆς τὸ μέλι· τὰς σηπίας στάθευε·
ΧΟ. ἤκουσας ὀρθιασμάτων; ΔΙ. ὀπτᾶτε τἀγχέλεια.
ΧΟ. ἀποκτενεῖς λιμῷ με καὶ
τοὺς γείτονας κνίσῃ τε καὶ
φωνῇ τοιαῦτα λάσκων.

ΔΙ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.
ΠΑ. Δικαιόπολι. ΔΙ. τίς οὑτοσί; τίς οὑτοσί;

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or the public, and do not receive fees from their patients."—i. 146 n.

1034. καλαμίσκον] The Scholiast interprets this to mean "a tube of bronze or silver such as physicians use"; but Dercetes was a farmer, not a physician, and had doubtless brought with him *a hollow reed*, which indeed is the literal meaning of the word.

1035. στριβιλικίγξ] Ἀντὶ τοῦ οὐδὲ ῥανίδα, στρίβος δὲ καλεῖται ἡ λεπτὴ καὶ ὀξεῖα βοή, λίκιγξ δὲ ἡ ἐλαχίστη βοὴ τοῦ ὀρνέου.—Scholiast. With λίκιγξ as the twitter of a bird compare the -λιλὶξ of Birds 262.

1040. χορδῆς] *A sausage.* The Scholiast both here and on 1119 infra says χορδὴ καλεῖται τὸ παχὺ ἔντερον τοῦ προβάτου.

1044. λιμῷ] Elmsley would appropriate this word to the Chorus, and the κνίσῃ and φωνῇ to the neighbours; *me quidem fame enecabis, vicinos vero tuos nidore et clamore.* But no one has adopted this interpretation; and it seems clear that both Chorus and neighbours are represented as being done to death by one and the same process, viz. by the pangs of hunger, sharpened by the smell of dinner and by the lordly commands which Dicaeopolis keeps on issuing to his kitchen-knaves.

1048. Δικαιόπολι] The Second Interruption; intended, like the First, to

FAR. *Do* now; I'll maybe find my oxen twain.
DI. No, go and weep at Pittalus's door.
FAR. Do, just one single drop. Just drop me here
Into this quill one little drop of Peace.
DI. No, not one twitterlet; take your tears elsewhere.
FAR. Alas! Alas! my darling yoke of oxen.

CHOR. He loves the Treaty's pleasant taste;
He will not be, methinks, in haste
To let another share it.

DI. Pour on the tripe the honey, you! And you, the cuttle richly stew!

CHOR. How trumpet-like his orders sound. DI. Be sure the bits of eel are browned.

CHOR. The words you speak, your savoury rites,
Keep sharpening so our appetites
That we can hardly bear it.

DI. Now roast these other things and brown them nicely.
GROOMSMAN. O Dicaeopolis! DI. Who's there? who's there?

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illustrate the discomforts incident to a state of war. A newly-married couple, fearing that they may be separated during their honeymoon by a summons for the husband to take part in some military expedition, send each a separate messenger to Dicaeopolis to petition for a few drops of Peace. The latter's impatience at this renewed interruption of his culinary operations is shown by his testy repetition of the words *τίς οὑτοσί*; The first to address Dicaeopolis is the bridegroom's messenger, the chosen friend who stood by him during the wedding day, and at even drove off with the newly-wedded pair, the bride sitting in the carriage between the two men. Hence he was commonly called the *πάροχος*, Birds 1740. That *παράνυμφος* and *πάροχος* are names for the same person is plain upon all the authorities. *Πάροχος· παράνυμφος.*—Hesychius. *παρόχους τοὺς παρανύμφους ἐκάλεσαν.*—Etym. Magn. (s. v. *ἁρμάτειον μέλος*). *πάροχοι λέγονται οἱ παράνυμφοι παρὰ τὸ παροχεῖσθαι τοῖς νυμφίοις.*—Scholiast on Birds 1737, Suidas. *ὁ δὲ καλούμενος παράνυμφος, νυμφευτὴς ὀνομάζεται καὶ πάροχος.*—Pollux iii. 40. Apparently, in the present case, the wedding is only just over.

ΠΑ. *ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα*
ἐκ τῶν γάμων. ΔΙ. *καλῶς γε ποιῶν, ὅστις ἦν.*
ΠΑ. *ἐκέλευε δ' ἐγχέαι σε, τῶν κρεῶν χάριν,*
ἵνα μὴ στρατεύοιτ', ἀλλὰ βινοίη μένων,
ἐς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.
ΔΙ. *ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μή μοι δίδου,*
ὡς οὐκ ἂν ἐγχέαιμι μυρίων δραχμῶν.
ἀλλ' αὑτηὶ τίς ἐστίν; ΠΑ. *ἡ νυμφεύτρια*
δεῖται παρὰ τῆς νύμφης τί σοι λέξαι μόνῳ.
ΔΙ. *φέρε δή, τί σὺ λέγεις; ὡς γέλοιον, ὦ θεοί,*
τὸ δέημα τῆς νύμφης, ὃ δεῖταί μου σφόδρα,
ὅπως ἂν οἰκουρῇ τὸ πέος τοῦ νυμφίου.
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ,
ὁτιὴ γυνή 'στι τοῦ πολέμου τ' οὐκ ἀξία.
ὕπεχ' ὧδε δεῦρο τοὐξάλειπτρον, ὦ γύναι.
οἶσθ' ὡς ποιεῖτε τοῦτο; τῇ νύμφῃ φράσον,
ὅταν στρατιώτας καταλέγωσι, τουτῳὶ
νύκτωρ ἀλειφέτω τὸ πέος τοῦ νυμφίου.
ἀπόφερε τὰς σπονδάς. *φέρε τὴν οἰνήρυσιν,*

1053. *ἀλάβαστον*] *A perfume-box,* "an alabaster box of ointment." *τὴν μυροθήκην.*—Scholiast, here and at Lys. 947. *τὴν τοῦ μύρου λήκυθον Ἀττικοὶ καλοῦσιν ἀλάβαστον,* Photius s.v. *λήκυθος.* Perfumes were in great request at weddings (Peace 862, Plutus 529); and the groomsman would naturally be provided with a perfume-box.

1054. *ἀπόφερ' ἀπόφερε*] Here, as in Peace 1221, the double *ἀπόφερε* indicates the haste of the speaker to get rid of the things. He will not retain them a moment under the prescribed conditions.

1056. *νυμφεύτρια*] The bridegroom's envoy having signally failed in his mission the messenger from the bride advances. She is the *νυμφεύτρια,* which for convenience sake we translate "bridesmaid," though her functions were totally different from those of our English bridesmaids. She was, in fact, a person sent from the bride's old home to superintend the arrangements made for her reception and comfort in her new home. By Hesychius, Photius, and Suidas she is described as *ἡ συμπεμπομένη ὑπὸ τῶν γονέων τῇ νύμφῃ,* and by Pollux iii. 41 as *ἡ διοικουμένη τὰ περὶ*

GR. A bridegroom sends you from his wedding-banquet
These bits of meat. DI. Well done, whoe'er he is.
GR. And in return he bids you pour him out,
To keep him safely with his bride at home,
Into this ointment-pot one dram of Peace.
DI. Take, take your meat away; I can't abide it.
Not for ten thousand drachmas would I give him
One drop of Peace. Hey, who comes here? GR. The bridesmaid
Bringing a private message from the bride.
DI. Well, what have *you* to say? What wants the bride?
Affects to listen.
O heaven, the laughable request she makes
To keep her bridegroom safely by her side.
I'll do it; bring the truces; she's a woman,
Unfit to bear the burdens of the war.
Now, hold the myrrh-box underneath, my girl.
Know you the way to use it? Tell the bride,
When they're enrolling soldiers for the war,
To rub the bridegroom every night with this.
Now take the truces back, and bring the ladle.

τὸν γάμον γυνή. Pollux adds that she was also called *θαλαμεύτρια*; and that she managed the preparations in the bridal chamber may be gathered from Plutarch, Lycurgus 15.

1065. καταλέγωσι] *Are making up the* κατάλογος or *list of soldiers required for immediate service.* These lists, when made up, were affixed to the statues of the 'Επώνυμοι in the agora: see Peace 1183 and the note there. They would naturally distinguish between those whose services were required as cavalry and those who were to serve as hoplites. And Mantitheus therefore says (Lysias, Oration xvi) that, on the occasion of the memorable march to Haliartus, finding that he was *κατειλεγμένος ἱππεύειν*, and knowing that the cavalry would be in little, and the infantry in great, peril, he went to the officer making up the list and asked him *ἐξαλεῖψαί με ἐκ τοῦ καταλόγου*, not wishing to be in safety whilst other citizens were in danger. He therefore, according to his own account, did from patriotic motives what some did for the purpose of escaping service altogether. See Knights 1369 and the Commentary there.

1067. ἀπόφερε τὰς σπονδάς] The grooms-

ἵν' οἶνον ἐγχέω λαβὼν ἐς τοὺς χόας.
ΧΟ. καὶ μὴν ὁδί τις τὰς ὀφρῦς ἀνεσπακὼς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται.

ΚΗΡ. ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.
ΛΑ. τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;
ΚΗΡ. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·
κἄπειτα τηρεῖν νιφόμενον τὰς εἰσβολάς.
ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρους αὐτοῖσί τις
ἤγγειλε λῃστὰς ἐμβαλεῖν Βοιωτίους.
ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.
οὐ δεινὰ μὴ 'ξεῖναί με μηδ' ἑορτάσαι;
ΔΙ. ἰὼ στράτευμα πολεμολαμαχαϊκόν.

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man and bridesmaid depart; the treaties, brought out six lines above for the purpose of filling the ointment-box of the bridesmaid, are taken in again, and Dicaeopolis returns to his preparations for the banquet.

1068. *ἐς τοὺς χόας*] *Ut vinum infundam in congios*, Bergler, followed by Brunck, and generally. And this seems quite right, since the mention of the vessels into which the wine is to be poured is necessary to complete the sentence. See supra 1051, 1053. Blaydes's interpretation, "in festum chorum," as supra 961, is out of place here.

1069. *τὰς ὀφρῦς ἀνεσπακώς*] See the Commentary on Knights 631. This and the following line, though probably not a parody of any particular passage, are obviously intended to bear a tragic impress. They may remind the reader of the opening scene in Shakespeare's Henry the Fourth, Part II. A messenger is coming for Lamachus with tidings of war and toil and trouble; and he has hardly delivered his message when another arrives for Dicaeopolis with tidings of peace and joyous festivity. As to the jingle between *μάχαι* and *Λάμαχοι* see supra 269.

1072. *τίς ἀμφί*] One of the three houses at the back of the stage was, as we know, the house of Lamachus; and possibly the military character of its occupant may have been indicated throughout by bronze shields and other bits of armour suspended on its wall. However *χαλκοφάλαρα* may be merely a soldierly epithet. It reminds us, as Mitchell observes, of the famous glyconics in which Alcaeus (Athenaeus xiv. 23) describes a warrior's mansion:

> *μαρμαίρει δὲ μέγας δόμος*
> *χαλκῷ· πᾶσα δ' Ἄρῃ κεκόσ-*
> *μηται στέγη.*

I'll fill the winecups for the Pitcher-feast.
CHOR. But here runs one with eyebrows puckered up.
Methinks he comes a messenger of woe.

CRIER. O toils, and fights, and fighting Lamachuses!
LAM. Who clangs around my bronze-accoutred halls?
CRIER. The generals bid you take your crests and cohorts,
And hurry off this instant; to keep watch
Amongst the mountain passes in the snow.
For news has come that at this Pitcher-feast
Boeotian bandits mean to raid our lands.
LAM. O generals, great in numbers, small in worth!
Shame that I may not even enjoy the feast.
DI. O expedition battle-Lamachaean!

Lamachus now comes out of the house, as he did supra 572; but then he was already fully armed; now he is unarmed, being called forth in the midst of his preparations for the festive banquet. His language is that of tragedy, *τραγικώτερον λέγει*, as the Scholiast says; and Mueller cites Eur. Bacch. 60, 61:

βασίλειά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε
κτυπεῖτε Πενθέως.

1074. *τοὺς λόχους καὶ τοὺς λόφους*] We have had this jingle before, supra 575. *νιφόμενον*, *in the snowstorms*, literally *snowed upon*, as Mitchell observes, citing Hdt. iv. 31, Xen. Hell. ii. 4. 3.

1076. *ὑπὸ τοὺς Χόας*] *Immediately upon, about the time of, the Pitcher Feast.* Cf. supra 139. The Scholiast thinks that the words *τοὺς Χόας καὶ Χύτρους* signify one day only, *ἐν μιᾷ ἡμέρᾳ ἄγονται οἵ τε Χύτροι καὶ οἱ Χόες ἐν Ἀθήναις.* And so Suidas. But although this had been the case originally, yet it is certain that before the time of Aristophanes the two functions had been separated, the *Χόες* being celebrated on the twelfth and the *Χύτροι* on the thirteenth of Anthesterion. See the Commentary on Frogs 216. Indeed Aristophanes would not have added the words *καὶ Χύτρους* unless they conveyed some additional meaning. And doubtless they were both days of revelry, on either of which it might be hoped to take the Athenians unawares.

1078. *πλείονες ἢ βελτίονες*] Compare Hecabe's description of her Achaean captors, *ὦ μεῖζον' ὄγκον δορὸς ἔχοντες ἢ φρενῶν*, Troades 1158. The word *πολεμολαμαχαϊκὸν* two lines below is merely a comic compound of *πόλεμος* and *Λάμαχος*. It cannot be connected, as Mitchell and others suppose, with *ἄχος* or *Ἀχαϊκός*. How distasteful the ridicule of Dicaeopolis was to Lamachus we see from 1195 infra.

ΛΑ. οἴμοι κακοδαίμων, καταγελᾷς ἤδη σύ μου;
ΔΙ. βούλει μάχεσθαι Γηρυόνῃ τετραπτίλῳ;
ΛΑ. αἰαῖ,
οἵαν ὁ κῆρυξ ἀγγελίαν ἤγγειλέ μοι.
ΔΙ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;

ΑΓΓ. Δικαιόπολι. ΔΙ. τί ἔστιν; ΑΓΓ. ἐπὶ δεῖπνον ταχὺ
βάδιζε, τὴν κίστην λαβὼν καὶ τὸν χόα.
ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.
ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.
τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,
κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα,
στέφανοι, μύρον, τραγήμαθ', αἱ πόρναι πάρα,
ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,

1082. Γηρυόνῃ] Geryon was that king in the Far West, the "lifting" of whose cattle (to use a Scotch expression for a Scotch custom) constituted the Tenth Labour of Heracles. We know from Hesiod (Theog. 287) that he had three heads; from Aeschylus (Agam. 843) that he had three bodies; and from Stesichorus (Scholiast on Hesiod ubi supra) that he had six hands and six feet, and, what is more to the present purpose, that he was ὑπόπτερος, furnished with wings. See also Lucian, Toxaris 62, Plautus, Aulularia 509. But what is there about Dicaeopolis that resembles the four-winged Geryon? The Scholiast thinks that as he speaks he catches up either a locust (supra 871) or some of the feathers lying about (supra 988). But it is perhaps more probable that during the culinary operations he stuck some of the πτερύγων κιχλᾶν καὶ κοψίχων about his person, and has not yet removed them.

1086. κίστην] Τότε γὰρ οἱ καλοῦντες ἐπὶ δεῖπνον στεφάνους καὶ μύρα καὶ τραγήματα καὶ ἄλλα τοιαῦτα παρετίθεσαν, οἱ δὲ καλούμενοι ἔφερον ἑψήματα. τὴν κίστην, τὴν ὀψοθήκην.—Scholiast. It appears again as an ὀψοθήκη in the Knights. See Knights 1211, &c. The κίστη delineated in Hope's Costume of the Ancients, Plate 136, is a large oblong wicker-basket with flat top and bottom, and straight perpendicular sides; but doubtless there were κίσται of all shapes and sizes.

1087. Διονύσου ἱερεύς] The real priest of Dionysus, we must remember, was at this moment sitting in the centre of the front row of the auditorium, exactly opposite the stage.

1092. ἄμυλοι κ.τ.λ.] This line enumerates the different cakes awaiting

LAM. O dear, what YOU! Do *you* insult me too?
DI. What would you fight with Geryon, the four-winged?
LAM. O woe!
O what a message has this Crier brought me!
DI. Oho! what message will this runner bring me?

MESSENGER. Dicaeopolis! DI. Well? MESS. Come at once to supper,
And bring your pitcher, and your supper-chest.
The priest of Bacchus sends to fetch you thither.
And do be quick: you keep the supper waiting.
For all things else are ready and prepared,
The couches, tables, sofa-cushions, rugs,
Wreaths, sweetmeats, myrrh, the harlotry are there,
Whole-meal cakes, cheese-cakes, sesame-, honey-cakes,

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them, different in some respects, though in truth the word πλακοῦς, *placenta*, as a generic term, includes them all. Thus ἄμυλοι are described by the Scholiast on Peace 1195 as πλακοῦντές τινες. See also Chrysippus in Athenaeus xiv. 57. So σησαμοῦς, says the Scholiast here, εἶδος πλακοῦντος. And ἴτριον is similarly described in Ath. xiv. 58. The peculiarity of the ἄμυλος (which I have translated *whole-meal cake*) was that the wheat of which it was made was not ground into flour, but first steeped and then squeezed into a sort of pulp. ἄμυλος δὲ ἄρτος, says the Scholiast on Theocritus ix. 21, ὁ ἄνευ μύλου γενόμενος· ἀποβρέχοντες γὰρ τὸν πυρὸν ἀποθλίβουσι. That it was considered a great dainty is plain. Thus Plutarch, in his little treatise on εὐθυμία, chap. 3, speaking of the change from sickness to health, says, "the man who yesterday loathed eggs and ἀμύλια will to-day feed greedily on bare grain." And in Athenaeus viii. 39 one of the guests says jestingly that Ulpian does not live on food befitting men, but picks up fishbones and gristle; like those of whom Eubulus speaks in his Ixion, who

ἐν ταῖς γεννικαῖς εὐωχίαις,
ἀμύλων παρόντων, ἐσθίουσ' ἑκάστοτε
ἄνηθα, καὶ σέλινα, καὶ φλυαρίας,
καὶ κάρδαμ' ἐσκευασμένα.

The πλακοῦς proper was a rich cake, flavoured with honey, wine, oil, and cheese. The last-mentioned ingredient is singled out infra 1125, and here and elsewhere I have translated πλακοῦς *cheese-cake*; but honey formed its special characteristic, and Attic πλακοῦντες were accounted the most excellent from the superior flavour of the honey of Hymettus; see the note on Eccl. 223. The σησαμοῦς was of course distinguished by

ὀρχηστρίδες, τὰ φίλταθ' Ἁρμοδίου, καλαί.
ἀλλ' ὡς τάχιστα σπεῦδε. ΛΑ. κακοδαίμων ἐγώ.
ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.
σύγκλειε, καὶ δεῖπνόν τις ἐνσκευαζέτω.
ΛΑ. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.
ΔΙ. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.
ΛΑ. ἅλας θυμίτας οἶσε, παῖ, καὶ κρόμμυα.
ΔΙ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι.
ΛΑ. θρῖον ταρίχους οἶσε δεῦρο, παῖ, σαπροῦ.

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its sesame-seeds, and was the ordinary wedding-cake. See Peace 869 and the note there. There were sesame-seeds also in the ἴτριον, which is described by Athenaeus (xiv. 55) as a πεμμάτιον λεπτὸν, διὰ σησάμου καὶ μέλιτος γινόμενον.

1093. τὰ φίλταθ' Ἁρμοδίου] This seems a neat little joke, and I do not know why some editors have been so anxious to get rid of it. All know the famous Scolium (supra 980) beginning Φίλταθ' Ἁρμόδι' οὔ τί πω τέθνηκας, *Harmodius dearest, thou art not yet dead*, where the words Φίλταθ' Ἁρμόδι' are of course in the vocative case. Now Harmodius, though a tyrannicide, was not the most moral of men; and Aristophanes takes the first three words of the Scolium, and by reading φίλταθ' as the neuter plural, and combining Ἁρμόδι' οὐ into Ἁρμοδίου, contrives, without changing a letter, to hint at the irregularities of this popular favourite.

1094. κακοδαίμων ἐγώ] The enumeration of the pleasures which Dicaeopolis is summoned to enjoy puts the finishing touch to the wretchedness of Lamachus, by their contrast with the hardships which he is summoned to endure. Dicaeopolis reminds him that this is the natural consequence of his having enrolled himself as a votary of War, represented by the Gorgon on his shield, ἐπεγράφου τὴν Γοργόνα. Ἐπιγράφεσθαι is the ordinary word for enrolling oneself as a client or disciple of some patron. Mitchell refers to Lucian's Hermotimus 14, where the Platonists are described as οἱ τὸν Πλάτωνα ἐπιγραφόμενοι. It is needless to say that in real life Lamachus was the last man to grumble at any hardships which his duty as a soldier might require him to undergo.

1096. σύγκλειε] Not "shut the door," as it is commonly interpreted, for the dishes were immediately to be brought out through the *open* door, but (like the κλεῖε πηκτὰ δωμάτων of 479 supra) *close up the house* by wheeling in that portion of it which by means of the eccyclema had been exposed to view, after 999 supra. The house would be closed up to its original shape, but the house door would be open.

1097. παῖ παῖ] During the next forty-

And dancing-girls, *Harmodius' dearest* ones.
So pray make haste. LAM. O wretched, wretched me!
DI. Aye the great Gorgon 'twas you chose for patron.
Now close the house, and pack the supper up.
LAM. Boy, bring me out my soldier's knapsack here.
DI. Boy, bring me out my supper-basket here.
LAM. Boy, bring me onions, with some thymy salt.
DI. For me, fish-fillets: onions I detest.
LAM. Boy, bring me here a leaf of rotten fish.

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five lines the pleasures of Peace and the hardships of War are illustrated by the concurrent preparations of Dicaeopolis and Lamachus: the one for his festival banquet, the other for his winter campaign. As Lamachus calls for the hard fare of a camp life and the other necessaries for his expedition to the snowy mountain passes, Dicaeopolis calls, with insulting mimicry, for the various luxuries he proposes to take with him to the feast. They speak alternately. Very similar in style, though very different in purport, is the dialogue between Mascarille and Albert in Molière's "Le Dépit Amoureux" iii. 10. Lamachus begins by telling his servant to bring out (φέρ' ἔξω, that is out of his house) the γύλιος to hold his provisions. The γύλιος is described by the Scholiast as a sort of wicker basket, *σπυριδῶδες πλέγμα ἐν ᾧ τὰς τροφὰς ἔχοντες οἱ στρατιῶται ἐβάδιζον ἐπὶ πόλεμον*, or, as the Scholiast at Peace 527 puts it, *ἐν ᾧ ἀπετίθεντο τυρὸν καὶ ἐλαίας καὶ κρόμμυα.* In form, therefore, it was very unlike our soldier's knapsack. As to ἅλας θυμίτας see supra 772.

1101. *θρῖον*] *A fig-leaf*; commonly used by the Athenians as a wrapper in which to fold up and serve to table some article of food. Here the *θρῖον* which is to be brought to Lamachus contains only rotten fish; that for which Dicaeopolis calls contains beef fat (Knights 954) and probably the other ingredients—honey, milk, eggs, fresh cheese, wheat flour, and brains—constituting the dainty mixture with which, when wrapped up in a fig-leaf and cooked in rich broth, the name *θρῖον* was more usually associated. *σκεύασμά τι παρὰ τοῖς Ἀθηναίοις τὸ θρῖον*, says the Scholiast, *ὅπερ λαμβάνει ὕειον στέαρ ἢ ἐρίφειον, καὶ σεμίδαλιν, καὶ γάλα, καὶ τὸ λεκιθῶδες τοῦ ᾠοῦ πρὸς τὸ πήγνυσθαι, καὶ οὕτως εἰς φύλλα συκῆς ἐμβαλλόμενον ἥδιστον ἀποτελεῖ βρῶμα. οὕτω Δίδυμος. ἐκαλεῖτο δὲ καὶ ἄλλη τις σκευασία θρῖον, ἐγκέφαλος μετὰ γάρου καὶ τυροῦ κατασκευαζόμενος, καὶ ἑλιττόμενος ἐν φύλλοις συκῆς καὶ ὀπτώμενος.* See the Commentary on Frogs 134. *ἐκεῖ* means "at the place where the banquet is to take place."

ΔΙ. κἀμοὶ σὺ δημοῦ θρῖον· ὀπτήσω δ' ἐκεῖ.
ΛΑ. ἔνεγκε δεῦρο τὼ πτερὼ τὼ 'κ τοῦ κράνους.
ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.
ΛΑ. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.
ΔΙ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.
ΛΑ. ὤνθρωπε, παῦσαι καταγελῶν μου τῶν ὅπλων.
ΔΙ. ὤνθρωπε, βούλει μὴ βλέπειν εἰς τὰς κίχλας;
ΛΑ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.
ΔΙ. κἀμοὶ λεκάνιον τῶν λαγῴων δὸς κρεῶν.
ΛΑ. ἀλλ' ἦ τριχόβρωτες τοὺς λόφους μου κατέφαγον;
ΔΙ. ἀλλ' ἦ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;
ΛΑ. ὤνθρωπε, βούλει μὴ προσαγορεύειν ἐμέ;
ΔΙ. οὔκ, ἀλλ' ἐγὼ χὠ παῖς ἐρίζομεν πάλαι.
βούλει περιδόσθαι, κἀπιτρέψαι Λαμάχῳ,
πότερον ἀκρίδες ἥδιόν ἐστιν, ἢ κίχλαι;
ΛΑ. οἴμ' ὡς ὑβρίζεις. ΔΙ. τὰς ἀκρίδας κρίνει πολύ.
ΛΑ. παῖ παῖ, καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.
ΔΙ. παῖ παῖ, σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

1105. καλὸν καὶ λευκόν] *Nice and white.* Like our word *nice*, καλὸν is frequently employed, as here, not as an independent epithet, but to qualify another adjective. καλὸν καὶ λευκὸν, *beautifully white*, not "white and also beautiful." So καλὸν καὶ ξανθὸν in the next line; καλὸς καὶ φοινικιοῦς, Birds 272. As to the στρουθὸς, the *ostrich*, commonly called ἡ στρουθὸς ἡ μεγάλη, see Introduction to Birds lvii.

1110. λεκάνιον] This is a diminutive of λεκάνη, which signifies any *dish*, *pan*, or *platter*, and is in these Comedies applied to articles as diverse as a mason's hod, a basin in which to vomit, and the cup in which a shoeblack keeps his sponge. The translation looks rather to the jingle than to the strict signification of the word.

1112. μίμαρκυν] The other λαγῷα Dicaeopolis will reserve for the banquet, but the μίμαρκυς is too tempting for that; upon this he will begin at once. The μίμαρκυς was a sort of rich broth, prepared from the blood and intestines, usually of the hare, but occasionally of the pig. κυρίως μὲν μίμαρκυς ἡ λαγῴα χορδὴ ἐκ τῶν ἐντέρων· χρῶνται δὲ καὶ ἐπὶ χοίρου. Ἄλλως. μίμαρκυς, σκευασία τις τῆς κοιλίας ἢ τῶν ἐντέρων. οἱ δὲ τὴν ἐκ τοῦ λαγῴου αἵματος καὶ τῶν ἐντοσθίων σκευαζομένην καρύκην.—Scholiasts, Suidas. μίμαρκυς, κοιλία καὶ ἔντερα μετὰ αἵματος

DI. A tit-bit leaf for me; I'll toast it there.
LAM. Now bring me here my helmet's double plume.
DI. And bring me here my thrushes and ring-doves.
LAM. How nice and white this ostrich-plume to view.
DI. How nice and brown this pigeon's flesh to eat.
LAM. Man, don't keep jeering at my armour so.
DI. Man, don't keep peering at my thrushes so.
LAM. Bring me the casket with the three crests in it.
DI. Bring me the basket with the hare's flesh in it.
LAM. Surely the moths my crest have eaten up.
DI. Sure this hare-soup I'll eat before I sup.
LAM. Fellow, I'll thank you not to talk to ME.
DI. Nay, but the boy and I, we can't agree.
Come will you bet, and Lamachus decide,
Locusts or thrushes, which the daintier are?
LAM. Insolent knave! DI. (*To the boy.*) Locusts, he says, by far.
LAM. Boy, boy, take down the spear, and bring it here.
DI. Boy, take the sweetbread off and bring it here.

ἐσκευασμένα, μάλιστα δὲ λαγῳῶν.—Pollux (vi. 56), Hesychius.

1115. *βούλει περιδόσθαι*] He is speaking, or pretends to be speaking, to his servant. *Will you bet*, he says (see supra 772), *and let Lamachus decide between us* (*ἐπιτρέψαι*, see Wasps 521 and the note there) *which are the pleasantest food, locusts or thrushes?* Locusts were likely to be Lamachus's fare. Thrushes, which Dicaeopolis had been packing up, were esteemed by the ancients the greatest of delicacies; *obeso nil melius turdo*. See the note on Peace 1197.

1117. *ἀκρίδας*] He endeavours still further to aggravate Lamachus by pretending that the latter has accepted the office of referee, and given] his award in favour of his own probable fare. But there is no real misapprehension, and nothing can be wider of the mark than Mueller's observation "ludit poeta similitudine vocum *ὑβρίζεις* et *ἀκρίδες*." Dicaeopolis knows perfectly well what Lamachus said. The whole idea of the bet is mere chaff; there has been no difference of opinion between Dicaeopolis and his servant.

1119. *ἀφελών*] *From the fire*, as Mitchell and Merry rightly take it. That it cannot mean *ἀπὸ τοῦ ὀβελίσκου*, as Paley and Blaydes think, is plain from what immediately follows. As to *χορδὴ* see on 1040 supra.

ΛΑ. φέρε, τοῦ δόρατος ἀφελκύσωμαι τοὔλυτρον.
ἔχ', ἀντέχου, παῖ. ΔΙ. καὶ σύ, παῖ, τοῦδ' ἀντέχου.
ΛΑ. τοὺς κιλλίβαντας οἶσε, παῖ, τῆς ἀσπίδος.
ΔΙ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.
ΛΑ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.
ΔΙ. κἀμοὶ πλακοῦντος τυρόνωτον δὸς κύκλον.
ΛΑ. ταῦτ' οὐ κατάγελώς ἐστιν ἀνθρώποις πλατύς;
ΔΙ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκύς;
ΛΑ. κατάχει σύ, παῖ, τοὔλαιον. ἐν τῷ χαλκίῳ
ἐνορῶ γέροντα δειλίας φευξούμενον.
ΔΙ. κατάχει σὺ τὸ μέλι. κἀνθάδ' ἔνδηλος γέρων
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.

1120. ἀφελκύσωμαι] Ἕλκει τοῦ δόρατος τὴν θήκην.—Scholiast. One boy brings the spear in its case; the other the sweetbread on the spit. Lamachus tells *his* boy to keep fast hold of the spear whilst he himself draws off the case; Dicaeopolis, in imitation, tells *his* to keep fast hold of the spit whilst he himself draws off the sweetbread. The ἀντὶ in ἀντέχου implies that the boy was in each case to pull, as it were, against his master, the boy tugging one way and the master the other. On τοῦδε the Scholiast remarks, τοῦ ὀβελίσκου· ὥστε τὰ ἐμπεπαρμένα κρέα ἢ τὴν χορδὴν ἀφελκύσαι.

1122. κιλλίβαντας] *Trestles* used as a painter's easel, or to support a table-board or (as here) a shield. τρισκελῆ ἐστί τινα ξύλα ἐφ' ὧν τιθέασι τὰς ἀσπίδας διαναπαυόμενοι.—Scholiast. Elmsley refers to Pollux vii. 129, ἐφ' οὗ δὲ οἱ πίνακες ἐρείδονται, ὅταν γράφωνται, ξύλον ἐστὶ τρισκελές, καὶ καλεῖται ὀκρίβας τε καὶ κιλλίβας, and to Hesychius, κιλλίβαντες· τραπεζῶν βάσεις καὶ ὑποθέματα· ἢ τρισκελεῖς τράπεζαι.

1123. τῆς ἐμῆς] Λείπει γαστρὸς, ἵν' ᾖ καὶ τῆς ἐμῆς γαστρὸς τὴν ἀνάπαυσιν ἔκφερε τοὺς κριβανίτας ἄρτους.—Scholiast. *Mei etiam ventris fulcra effer e clibano panes.*—Bergler. It may be that Dicaeopolis, as he says this, "ventrem digito monstrat" (Mueller), or, as Merry puts it, "is patting himself on the place which he describes as τῆς ἐμῆς." But I strongly suspect that the round protuberant paunch of some corpulent citizen had been compared to the ἀσπὶς ὀμφαλόεσσα, which a soldier in battle protruded before him; and that we have here an allusion to that description, an allusion which the audience would at once understand. As to κριβανίτας see supra 86, 87 and the note there.

1124. ἀσπίδος κύκλον] Περιφραστικῶς τὴν ἀσπίδα· γοργόνωτον δὲ τὴν ἔχουσαν Γοργόνα.—Scholiast. The epithet γορ-

LAM. Hold firmly to the spear whilst I pull off
The case. DI. And you, hold firmly to the spit.

LAM. Boy, bring the framework to support my shield.

DI. Boy, bring the bakemeats to support my frame.

LAM. Bring here the grim-backed circle of the shield.

DI. And here the cheese-backed circle of the cake.

LAM. Is not this—mockery, plain for men to see?

DI. Is not this—cheese-cake, sweet for men to eat?

LAM. Pour on the oil, boy. Gazing on my shield,
I see an old man tried for cowardliness.

DI. Pour on the honey. Gazing on my cake,
I see an old man mocking Lamachus.

γόνωτον is supposed to be a gird at Euripides who was fond of applying the term *-νωτον* to a shield. Blaydes quotes from his plays *ἀσπίδα σιδηρόνωτον*, and *χαλκόνωτον*, and *χρυσεόνωτον*. Dicaeopolis retorts with *τυρόνωτον*, because cheese was one of the chief ingredients of a *πλακοῦς*. See on 1092 supra.

1128. *καταχει*] Lamachus directs his servant to pour oil over the shield *ἵνα γένηται λαμπροτέρα*, as the Scholiast says; for all Hellenic soldiers were careful to keep their shields bright and polished against the day of battle. Thus the Ten Thousand, when called out to be reviewed by Cyrus, *εἶχον τὰς ἀσπίδας ἐκκεκαθαρμένας*, Anab. i. 2. 16; and the Thebans, before the battle of Mantinea, *ἐλαμπρύνοντο τὰς ἀσπίδας*, Hellenics vii. 5. 20.

1129. *δειλίας φευξούμενον*] *Who will erelong be tried for cowardice.* Cf. Knights 368. Both in this line and in the cognate passage, Plutus 382, I have translated the words as if the speaker were seeing, here in the polished surface of his shield, there in his mind's eye, the actual trial of his opponent. And no doubt that would be the more picturesque and dramatic way of putting it; just as Belisarius, endeavouring to persuade the Neapolitans to surrender their city which he was on the point of capturing, recounts the horrors enacted in a city taken by storm, and declares *ταὐτὰ Νεάπολιν τήνδε, ὥσπερ ἐν κατόπτρῳ, ταῖς πρότερον ἁλούσαις πόλεσιν ὁρῶν πάσχουσαν, αὐτῆς τε καὶ ὑμῶν ἐς οἶκτον ἥκω.*—Procopius de Bello Gothico i. 9. But it is hardly necessary to say that the language of Aristophanes will not really bear that meaning. The speaker in each case merely says that he sees before him a man who will presently be put on his trial.

1131. *τὸν Γοργάσου*] This is merely another reference to the Gorgon shield. Lamachus was really, as Elmsley points out, the son of Xenophanes, Thuc. vi. 8.

ΛΑ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.
ΔΙ. ἔξαιρε, παῖ, θώρακα κἀμοὶ τὸν χόα.
ΛΑ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.
ΔΙ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι.
ΛΑ. τὰ στρώματ', ὦ παῖ, δῆσον ἐκ τῆς ἀσπίδος.
ΔΙ. τὸ δεῖπνον, ὦ παῖ, δῆσον ἐκ τῆς κιστίδος.
ΛΑ. ἐγὼ δ' ἐμαυτῷ τὸν γύλιον οἴσω λαβών.
ΔΙ. ἐγὼ δὲ θοἰμάτιον λαβὼν ἐξέρχομαι.
ΛΑ. τὴν ἀσπίδ' αἴρου, καὶ βάδιζ', ὦ παῖ, λαβών.
νίφει. βαβαιάξ· χειμέρια τὰ πράγματα.
ΔΙ. αἴρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.

ΧΟ. ἴτε δὴ χαίροντες ἐπὶ στρατιάν.
ὡς ἀνομοίαν ἔρχεσθον ὁδόν·
τῷ μὲν πίνειν στεφανωσαμένῳ,
σοὶ δὲ ῥιγῶν καὶ προφυλάττειν,
τῷ δὲ καθεύδειν
μετὰ παιδίσκης ὡραιοτάτης,
ἀνατριβομένῳ τε τὸ δεῖνα.

Ἀντίμαχον τὸν Ψακάδος, ξυγγραφέα, τῶν μελέων ποιητήν, [στρ.

1132. *θώρακα*] Θώραξ means both a *breastplate* and the *human chest*, still called the *thorax* in anatomical language. See Wasps 1194 and the note there. Here the word is leading up to the play on *θωρήσσομαι* in the following couplet: *Bring me my corslet*, says Lamachus; *and bring me mine, that is to say, the Pitcher*, retorts Dicaeopolis. *ἔξελε οὖν, φησὶ, κἀμοὶ τὸν χόα, ὃν καλεῖ θώρακα, ὥστε θωρακισθῆναι.*—Scholiast. Here, as in Peace 1286, the breastplate, for the sake of preserving the play upon words, becomes in the translation a casque.

1134. *θωρήξομαι*] Θωρήσσεσθαι is used in two significations: (1) *to put on one's breastplate*; (2) *to fortify oneself with wine*, Theognis 508, 884, &c. Lamachus employs the word in the first sense, Dicaeopolis in the second. There is an exactly similar joke in Peace 1286. The verb in the second sense, as indeed Mitchell observes, is used over and over again by Theognis; and the Oxford Lexicographers cite from Nicander's Alexipharmaca 32 *ποτῷ φρένα θωρηχθέντες.*

1137. *τὸ δεῖπνον*] One would have supposed that the entire *δεῖπνον*, with

LAM. Bring me a casque, to arm the outer man.
DI. Bring me a cask to warm the inner man.
LAM. With this I'll arm myself against the foe.
DI. With this I'll warm myself against the feast.
LAM. Boy, lash the blankets up against the shield.
DI. Boy, lash the supper up against the chest.
LAM. Myself will bear my knapsack for myself.
DI. Myself will wear my wraps, and haste away.
LAM. Take up the shield, my boy, and bring it on.
Snowing! good lack, a wintry prospect mine.
DI. Take up the chest; a suppery prospect mine.

CHOR. Off to your duties, my heroes bold.
Different truly the paths ye tread;
One to drink with wreaths on his head;
One to watch, and shiver with cold,
Lonely, the while his antagonist passes
The sweetest of hours with the sweetest of lasses.

PRAY we that Zeus calmly reduce to destruction emphatic and utter

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the exception of the χοῦς itself (supra 1086) would be *inside* the κίστη, but apparently there was still something to be lashed on to the *outside*, unless indeed Dicaeopolis is giving the direction, just as he uses the diminutive κιστὶς, for the sole purpose of mimicking more closely the language of Lamachus.

1143. ἴτε δή] So now the two antagonists depart for their different engagements, to meet again some fifty lines later on their return, the one from his warlike, the other from his peaceful, expedition. The Chorus occupy the interval with a song, which though not strictly speaking a Parabasis is of a distinctly parabatic character. The very words with which the little system of anapaestic dimeters commence, ἴτε δὴ χαίροντες, are the usual introduction to a regular Parabasis (see Knights 498, Clouds 510, Wasps 1009, Peace 729), whilst the two stanzas which follow have nothing to do with the plot of the Comedy, but are concerned with the poet's own personal grievances and antipathies.

1150. Ἀντίμαχον] We know nothing, and it is obvious that the Scholiast knew nothing, about Antimachus beyond the information given by the

ὡς μὲν ἁπλῷ λόγῳ κακῶς ἐξολέσειεν ὁ Ζεύς·
ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπέκλεισε δείπνων.
ὃν ἔτ' ἐπίδοιμι τευθίδος
δεόμενον, ἡ δ' ὠπτημένη
σίζουσα πάραλος, ἐπὶ τραπέζῃ κειμένη,
ὀκέλλοι· κᾆτα μέλ-
λοντος λαβεῖν αὐτοῦ κύων
ἁρπάσασα φεύγοι.

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present passage. We learn from this line that he was an author, a dabbler both in prose and in verse; and further, that he had a disagreeable habit of sputtering out little specks of saliva when talking: προσέρραινε τοὺς συνομιλοῦντας διαλεγόμενος, as the Scholiast expresses it; whence he was called Ψακὰς, *sputter*, or (as here) ὁ Ψακάδος, *son of sputter*. But what was his offence as Choregus? The Scholiast's suggestion that he passed some ψήφισμα injurious to the Chorus is absurd; he is evidently charged with excluding from the theatrical supper some person or persons who expected an invitation. This could hardly be the Chorus or Callistratus, because when Aristophanes was writing these lines he could not know what Chorus he would have, or even whether the play would be ultimately brought out in the name of Callistratus; he only knew that he himself was its author. It seems to me, therefore, that at some previous Lenaean festival Antimachus had not invited Aristophanes to the supper given to his Chorus after the performance of his Comedy. And as the Babylonians was produced at the Great Dionysia, the reference must be to the Comedy of the Banqueters (Δαιταλεῖς). And this is the conclusion at which Fritzsche (De Daetalensibus, p. 9), Bergk (Preliminary note to that play in Fragm. Com. Graec.), and Mueller and Blaydes here, with many other Commentators, unhesitatingly arrive. No doubt the excuse for leaving Aristophanes out was that the Banqueters was produced in the name of Callistratus.

1156. ὃν ἔτ' ἐπίδοιμι] On this inhospitable Antimachus the poet denounces two comic Woes. The first, like the denunciation in Knights 929–40, is concerned with the τευθὶς, which was considered a great delicacy by the Athenians. The τευθὶς, though by Hesychius, Photius, Suidas, and others treated as identical with the σηπία, is always distinguished from it by Aristotle, and indeed by the Comic writers. Both are cuttles, but the τευθὶς is our *calamary* or *squid* (*loligo vulgaris*); the σηπία our common cuttle (*sepia officinalis*). In the present passage Antimachus, possibly an epicure in the matter of cuttles, is supposed to be watching the progress of a cuttle, on its table, across a room towards the

That meanest of poets and meanest of men, Antimachus, offspring of Sputter;
The Choregus who sent me away without any supper at all
At the feast of Lenaea; I pray, two Woes that Choregus befall.
May he hanker for a dish of the subtle cuttle fish;
May he see the cuttle sailing through its brine and through its oil,
On its little table lying, hot and hissing from the frying,
Till it anchor close beside him, when alas! and Woe betide him!
As he reaches forth his hand for the meal the Gods provide him,
May a dog snatch and carry off the spoil, off the spoil,
May a dog snatch and carry off the spoil.

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place where he is sitting impatient to enjoy it. For the tables, as we know, were not brought in till the guests were ready to begin the meal, Wasps 1216. The poet likens the cuttle, gliding along on its table, to a stately ship, a very Paralus, the flower of the Athenian navy, sailing on with a goodly freight to the haven where it would be. But just as it touches the shore, *ὀκέλλει*, that is, just as the cuttle is getting within the reach of Antimachus, then may a dog seize and scamper away with the dainty. And this, says the poet, may I yet live to behold, *ἔτ' ἐπίδοιμι*.

1157. *ὠπτημένη*] *Toasted.* This was the favourite, though of course not the only, way of cooking a *τευθίς*. In the second Thesmophoriazusae a speaker asks if any *τευθίδες* have been toasted to sustain the women exhausted by their long fast, Athenaeus iii. 64. Metagenes in his Thurio-persae says that the rivers about Thurium bore food ready cooked to the town, and even the little rivulets were flowing with toasted *τευθίδες*: *τὰ δὲ μικρὰ ταυτὶ ποτάμι' ἐνμεντευθενὶ ῥεῖ τευθίσιν ὀπταῖς.*—Ath. vi. 98. Anaxandrides, in the long list of dainties quoted by Ath. iv. 7, enumerates *τευθίδες ὀπταὶ, σηπίαι ἑφθαί.* And in the Auge of Eubulus a speaker tells a belated guest that the toasted *τευθὶς* has already been eaten up, *παρεντέτρωκται τευθὶς ἐξωπτημένη*, Ath. xiv. 17; while, in the same chapter, we find Antiphanes describing with much zest how in the process of cooking the *τευθὶς* puts off the flashing whiteness of its skin and *ξανθαῖσιν αὔραις σῶμα πᾶν ἀγάλλεται.* Here, as in the Knights, it is still *σίζουσα* when served up to be eaten. The epithet *Πάραλος* in the ship-metaphor refers to the famous trireme, one of the two (the other being the Salaminian) which, as the fleetest and the best equipped in the Athenian navy, were specially employed on State errands. See Birds 1204. As regards the cuttle, it seems to mean simply *marine.* I doubt if it is possible to render it, with Blaydes, "prope salem adiacens."

τοῦτο μὲν αὐτῷ κακὸν ἕν· κᾆθ' ἕτερον νυκτερινὸν γένοιτο. [ἀντ.
ἠπιαλῶν γὰρ οἴκαδ' ἐξ ἱππασίας βαδίζων,
εἶτα κατάξειέ τις αὐτοῦ μεθύων τὴν κεφαλὴν Ὀρέστης
μαινόμενος· ὁ δὲ λίθον λαβεῖν
βουλόμενος, ἐν σκότῳ λάβοι
τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον·
ἐπᾴξειεν δ' ἔχων
τὸν μάρμαρον, κἄπειθ' ἁμαρ-
τὼν βάλοι Κρατῖνον.

ΘΕΡ. ὦ δμῶες οἳ κατ' οἶκόν ἐστε Λαμάχου,
ὕδωρ ὕδωρ ἐν χυτριδίῳ θερμαίνετε·
ὀθόνια, κηρωτὴν παρασκευάζετε,
ἔρι' οἰσυπηρὰ, λαμπάδιον περὶ τὸ σφυρόν.
ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,
καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισε,

1163. κᾆθ' ἕτερον] The Second Woe is a prayer that Antimachus, returning at night to his home on foot, may encounter a highwayman with certain unpleasant results. The highwayman is called not simply "Orestes," but "*an* Orestes," Ὀρέστης τις, which strongly supports the theory that Orestes had, somehow or other, become a cant name for a highwayman. Cf. Birds 712, 1491; Isaeus, In the matter of Ciron's estate, 4.

1164. ἠπιαλῶν . . . βαδίζων] These participles are nominatives absolute. ἠπίαλος κυρίως ὁ μετὰ ῥίγους πυρετός. ἠπιαλῶν δὲ εἶπε καὶ βαδίζων ἀντὶ τοῦ ἠπιαλοῦντος καὶ βαδίζοντος.—Scholiast. In Wasps 1038 the Sophists are described as ἠπίαλοι and πυρετοί.

1172. μάρμαρον] Properly a stone of bright spar, which may seem a strange description of a πέλεθος. But the μάρμαρος was a missile of the Homeric heroes; and the missile of Antimachus, though only a πέλεθος, is described in Homeric language. Mitchell refers to Iliad xii. 380, where Aias slew a Lycian chief μαρμάρῳ ὀκριόεντι βαλὼν, to Odyssey ix. 499, where the sailors fear lest the blinded Polyphemus should sink their vessel with a similar spar-stone, and to Eur. Phoen. 1401. And as to his aiming at one and hitting another, the same learned commentator refers to Lysias, Against Simon 8, ἔβαλλέ με λίθοις, καὶ ἐμοῦ μὲν ἁμαρτάνει, Ἀριστοκρίτου δὲ συντρίβει τὸ μέτωπον. The Cratinus who is to be the unintended recipient of this missile is the Cratinus already satirized supra 849.

Duly the first Woe is rehearsed; attend whilst the other I'm telling.
It is night, and our gentleman, after a ride, is returning on foot to his dwelling;
With ague he's sorely bestead, and he's feeling uncommonly ill,
When suddenly down on his head comes Orestes's club with a will.
'Tis Orestes, hero mad, 'tis the drunkard and the pad.
Then stooping in the darkness let him grope about the place,
If his hand can find a brickbat at Orestes to be flung;
But instead of any brickbat may he grasp a podge of dung,
And rushing on with this, Orestes may he miss,
And hit young Cratinus in the face, in the face,
And hit young Cratinus in the face.

Attendant. Varlets who dwell in Lamachus's halls,
Heat water, knaves, heat water in a pot.
Make ready lint, and salves, and greasy wool,
And ankle-bandages. Your lord is hurt,
Pierced by a stake whilst leaping o'er a trench.
Then, twisting round, he wrenched his ankle out,

1174. ὦ δμῶες] We have arrived at the closing scene of the play, the return of the representatives of Peace and War from their respective expeditions. But first, a messenger comes hurrying in, to rouse the household of Lamachus, and urge them to make all necessary preparations for the reception of their wounded master. And he gives in burlesque tragedy style a narrative of the injuries which Lamachus has received, and the manner in which he received them. The narrative is full of absurdities and inconsistencies, and the only injury of which Lamachus himself on his entry complains, viz. a thrust from a hostile lance, is left altogether unnoticed. Many have observed the similarity between the accident to Lamachus here (διαπηδῶν τάφρον) and the manner of his death some eleven years later, ἐπιδιαβὰς τάφρον τινὰ, καὶ μονωθεὶς μετ' ὀλίγων τῶν ξυνδιαβάντων, ἀποθνήσκει αὐτός τε καὶ πέντε ἢ ἕξ τῶν μετ' αὐτοῦ.—Thuc. vi. 101. And it is quite possible that Thucydides selected the particular word τάφρος there, in consequence of its occurrence here. Some remarks on the relation between the historian and the dramatist will be found in the Introduction.

καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσών,
καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.
πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν
πρὸς ταῖς πέτραισι, δεινὸν ἐξηύδα μέλος·
"ὦ κλεινὸν ὄμμα, νῦν πανύστατόν σ' ἰδὼν
λείπω φάος τοὐράνιον· οὐκέτ' εἴμ' ἐγώ."
τοσαῦτα λέξας εἰς ὑδρορρόαν πεσὼν
ἀνίσταταί τε καὶ ξυναντᾷ δραπέταις,
λῃστὰς ἐλαύνων καὶ κατασπέρχων δορί.
ὁδὶ δὲ καὐτός· ἀλλ' ἄνοιγε τὴν θύραν.

ΛΑ. ἀτταταῖ, ἀτταταῖ. [στρ.
στυγερὰ τάδε γε κρυερὰ πάθεα· τάλας ἐγώ.
διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.
ἐκεῖνο δ' οὖν αἰακτὸν ἂν γένοιτο,
Δικαιόπολις εἴ μ' ἴδοι τετρωμένον,
κᾆτ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν.

ΔΙ. ἀτταταῖ, ἀτταταῖ. [ἀντ.

1181. καὶ Γοργόν' κ.τ.λ.] We had a somewhat similar line supra 574, τίς Γοργόν' ἐξήγειρεν ἐκ τοῦ σάγματος; but there the word "Gorgon" stood for the shield itself with all its Gorgon emblazonry; here it stands only for the Gorgon emblazonry, which the shock of its bearer's fall had broken from the shield. The application of the line to two such very different incidents seems to show that it was a line familiar to the audience; and indeed I suspect that the entire speech consists of travesties of well-known passages strung together without any regard to consistency.

1182. πτίλον . . . πεσόν] These, like ἠπιαλῶν and βαδίζων a few lines above, are nominatives absolute. The speaker borrows from an earlier scene both the word πτίλον, a bird's soft down, to describe the great ostrich plume, and the word κομπολακύθου, as the name of the bird from which it came. It is extraordinary that some should have supposed the πτίλον to be the speaker of lines 1184, 1185, and others the ὄμμα to which those lines are addressed.

1184. ὦ κλεινὸν ὄμμα] He means the Sun which in Clouds 285 is called the ὄμμα αἰθέρος. In the following line τοὐράνιον is Arthur Palmer's correction (Quarterly Review, Oct. 1884, p. 365) of the γε τοὐμὸν of the MSS.

1187. δραπέταις] The *runaways* are his own soldiers, who take to flight on be-

And, falling, cracked his skull upon a stone;
And shocked the sleeping Gorgon from his shield.
Then the Great Boastard's plume being cast away
Prone on the rocks, a dolorous cry he raised,
Oh glorious Eye, with this my last fond look
The heavenly light I leave; my day is done.
He spake, and straightway falls into a ditch:
Jumps up again: confronts the runaways,
And prods the fleeing bandits with his spear.
But here he enters. Open wide the door.

LAM. O lack-a-day! O lack-a-day!
I'm hacked, I'm killed, by hostile lances!
But worse than wound or lance 'twill grieve me
If Dicaeopolis perceive me
And mock, and mock at my mischances.

DI. O lucky day! O lucky day!

---

holding their leader fall. These he confronts, meeting them face to face, and staying their flight. The *raiders* are the enemy (supra 1077) whom he follows, driving them from the field of battle. It is idle to ask, as some editors have asked, how he could possibly do all this with a broken head and a dislocated ankle, for that constitutes the humour of the passage.

1190. Lamachus re-enters, wounded and dizzy with pain, supported by some rough male attendants.

1191. *στυγερὰ κ.τ.λ.*] The first speech of Lamachus and the first speech of Dicaeopolis are antistrophical the one to the other. Indeed the mocking responses of Dicaeopolis are generally in the same metre as the lines to which they respond. These two speeches were first exhibited in their proper antistrophical form by Bergk, who is followed by Mueller, Paley, Hall and Geldart, and Van Leeuwen. But there are slight variations in the rendering of the strophes, and the only edition in which they are given exactly as in the text is that of Hall and Geldart. The four tribrachs with which Lamachus begins represent the first four feet of an iambic senarius, whatever may have been the metre of which they formed a part in the tragic threnody which the poet is here burlesquing. For, as the Scholiast says, *θρηνῶν παρατραγῳδεῖ.*

1198. Dicaeopolis re-enters, jovial and dizzy with wine, supported by some gentle female attendants. Apparently

τῶν τιτθίων, ὡς σκληρὰ καὶ κυδώνια.
φιλήσατόν με μαλθακῶς, ὦ χρυσίω,
τὸ περιπεταστὸν κἀπιμανδαλωτόν.
τὸν γὰρ χόα πρῶτος ἐκπέπωκα.
ΛΑ. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.
ἰὼ ἰὼ τραυμάτων ἐπωδύνων.
ΔΙ. ἰὴ, ἰὴ, χαῖρε Λαμαχίππιον.
ΛΑ. στυγερὸς ἐγώ. ΔΙ. μογερὸς ἐγώ.
ΛΑ. τί με σὺ κυνεῖς; ΔΙ. τί με σὺ δάκνεις;
ΛΑ. τάλας ἐγὼ τῆς ξυμβολῆς βαρείας.
ΔΙ. τοῖς Χουσὶ γὰρ τίς ξυμβολάς σ' ἔπραττεν;
ΛΑ. ἰὼ ἰὼ Παιὰν ἰὼ Παιάν.
ΔΙ. ἀλλ' οὐχὶ τήμερον Παιώνια.
ΛΑ. λάβεσθέ μου, λάβεσθε τοῦ σκέλους· παπαῖ,
προσλάβεσθ', ὦ φίλοι.
ΔΙ. ἐμοῦ δέ γε σφὼ τοῦ πέους ἄμφω μέσου
προσλάβεσθ', ὦ φίλαι.

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he does not see his hapless rival until line 1206 infra, ἰὴ, ἰὴ, χαῖρε Λαμαχίππιον.

1199. κυδώνια] *Quincelike.* The quince, (*pyrus Cydonia*) derived its Greek name from the Cretan city Cydonia, from which it was first brought into Greece. Athenaeus (iii. 20–2) has a good deal of gossip about quinces, citing amongst other passages a line from the comic poet Cantharus in which, as here, the bosom is compared κυδωνίοις μήλοισιν. The translation is necessarily somewhat free. I have availed myself of a drinking song, which I often heard in my boyhood, but of which I can now remember only the lines—

What mortal ever can be richer,
As here I stand, my glass in hand,
With my dear girl, my friend, and—Pitcher.

1201. τὸ περιπεταστόν] Εἴδη φιλημάτων ἐρωτικῶν, ἐν ᾧ δεῖ τὴν γλῶτταν τῶν καταφιλούντων λείχειν.—Scholiast. After this verse a line has dropped out answering to the Δικαιόπολις εἴ μ' ἴδοι τετρωμένον of the antistrophe.

1209. τί με σὺ δάκνεις;] Lamachus responds to the maudlin kisses of Dicaeopolis with a savage attempt to bite. His mood seems to be that of the damsel in Dryden's version of Theocritus:

What mortal ever can be richer,
Than he who feels, my golden Misses,
Your softest, closest, loveliest kisses.
'Twas I, 'twas I, first drained the Pitcher.

LAM. O me, my woful dolorous lot!
O me, the gruesome wounds I've got!
DI. My darling Lamachippus, is it not?
LAM. O doleful chance! DI. O cursed spite!
LAM. Why give me a kiss? DI. Why give me a bite?
LAM. O me the heavy, heavy charge they tried.
DI. Who makes a charge this happy Pitcher-tide?
LAM. O Paean, Healer! heal me, Paean, pray.
DI. 'Tis not the Healer's festival to-day.
LAM. O lift me gently round the hips,
My comrades true!
DI. O kiss me warmly on the lips,
My darlings, do!

Let go for shame; you make me mad for spite;
My mouth's my own; and if you kiss, I'll bite.

1210. ξυμβολῆς] We have here a play, as the Scholiast observes, on the double signification of ξυμβολή. Lamachus employs it in the sense of a *meeting of hostile forces*, an *hostile encounter*; Dicaeopolis in the sense of a money contribution made by guests to the cost of an entertainment. Brunck quotes some lines of Eubulus preserved by Athenaeus vi. 35 (p. 239 A):

ὅστις δ' ἐπὶ δεῖπνον ἢ φίλον τιν' ἢ ξένον
καλέσας, ἔπειτα ξυμβολὰς ἐπράξατο,
φυγὰς γένοιτο, μηδὲν οἴκοθεν λαβών.

But Eubulus is speaking of an entertainment supplied by the host. In the present case the guests took their own provisions, so that any cash contribution was out of the question.

1213. Παιώνια] Ἑορτὴ Ἀθήνησιν· ἐπεὶ ἐκεῖνος Παιῶνα καλεῖ, ἔπαιξεν ὁ Δικαιόπολις καὶ φησὶν ὅτι οὐκ ἔστι σήμερον τὰ Παιώνια. Ἄλλως. ἔστι δὲ ἑορτὴ Ἀθήνησι, Ἀπόλλωνι ἴσως ἀνακειμένη.—Scholiasts. Nothing is known of this festival; and possibly the reference is to the Ἀσκληπίεια, the festival ὅτ' ἦν τῷ Ἀσκληπιῷ ἡ θυσία (Aeschines against Ctesiphon 67). Cf. Plutus 636. The worship of Asclepius was always also the worship of Apollo the Healer.

ΛΑ. *ἰλιγγιῶ κάρα λίθῳ πεπληγμένος,*
καὶ σκοτοδινιῶ.
ΔΙ. *κἀγὼ καθεύδειν βούλομαι καὶ στύομαι*
καὶ σκοτοβινιῶ.
ΛΑ. *θύραζέ μ' ἐξενέγκατ' ἐς τοῦ Πιττάλου*
παιωνίαισι χερσίν.
ΔΙ. *ὡς τοὺς κριτάς με φέρετε· ποῦ 'στιν ὁ βασιλεύς;*
ἀπόδοτέ μοι τὸν ἀσκόν.
ΛΑ. *λόγχη τις ἐμπέπηγέ μοι*
δι' ὀστέων ὀδυρτά.
ΔΙ. *ὁρᾶτε τουτονὶ κενόν.*
τήνελλα καλλίνικος.
ΧΟ. *τήνελλα δῆτ', εἴπερ καλεῖς γ',*
ὦ πρέσβυ, καλλίνικος.
ΔΙ. *καὶ πρός γ' ἄκρατον ἐγχέας*
ἄμυστιν ἐξέλαψα.

1218. *ἰλιγγιῶ . . . σκοτοδινιῶ*] These terms are more than once coupled together by St. Chrysostom, "They who go to sea for the first time *σκοτοδίνοις ἰλιγγίοις κατέχονται*."—Epistle v (to Olympias the Deaconess), p. 578 A. And again, "When we look down from a lofty tower *ἴλιγγός τις ἡμᾶς εὐθέως καὶ σκοτοδινία λαμβάνει*.—Hom. xix in Eph. 140 D. And again, "If you take a child up to a great height, and bid him look down, and then observe him *ἰλιγγιῶν καὶ θορυβούμενον καὶ σκοτοδινιῶν*, you will at once take him down again."—Hom. i in Hebr. 8 A.

1222. *Πιττάλου*] This eminent physician has already been mentioned supra 1032.

1224. *κριτάς . . . βασιλεύς*] The primary allusion is to the Pitcher-feast, the *κριταὶ* being the umpires there appointed to see that the rules of the competition were properly observed, and to decide who was the first to drain his Pitcher; and ostensibly it is to them that Dicaeopolis is appealing. But in reality it is the poet's own appeal to the *πέντε κριταὶ* of the theatrical contest (see the Commentary on Eccl. 1154) to award the prize to the Acharnians. The *βασιλεὺς* I take to have been the same in both competitions, viz. the *ἄρχων βασιλεὺς* who, we are told, *προέστηκε Ληναίων* Pollux viii. 90), presided, that is to say, not merely over the dramatic contests, but over the whole festival of which (I am assuming the identity of the Lenaea and the Anthesteria) the Pitcher-com-

LAM. My brain is dizzy with the blow
        Of hostile stone.
DI. Mine's dizzy too: to bed I'll go,
        And not alone.
LAM. O take me in your healing hands, and bring
    To Pittalus this battered frame of mine.
DI. O take me to the judges. Where's the King
    That rules the feast? hand me my skin of wine.
LAM. A lance has struck me through the bone
        So piteously! so piteously! *(He is helped off the stage.)*
DI. I've drained the Pitcher all alone;
        Sing ho! Sing ho! for Victory.
CHOR. Sing ho! Sing ho! for Victory then,
        If so you bid, if so you bid.
DI. I filled it with neat wine, my men,
        And quaffed it at a gulp, I did.

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petition formed a conspicuous part. In both cases the κριταὶ would decide who were entitled to the prize; in both cases the βασιλεὺς would bestow it, giving the ἀσκὸς to the Victor in the Pitcher-competition, and directing the Victor in the Comedy-contest to be crowned with ivy. At this moment the ἄρχων βασιλεὺς was sitting in the front row of the audience (Haigh's Attic Theatre vii, § 3); and Dicaeopolis, in answer to his own question, would doubtless indicate him by glance or gesture. But the words ἀπόδοτέ μοι τὸν ἀσκὸν are addressed not to the βασιλεὺς alone, but to the bystanders generally, and from some quarter or other an ἀσκὸς seems to have been given him.

1227. τουτονὶ κενόν] That is the χόα, which he had been the first to drain. τήνελλα καλλίνικος is the Song of Victory which, though directly addressed to Dicaeopolis as the hero of the drinking contest, is yet intended indirectly to herald the triumph of Aristophanes in the present dramatic competition. For a full account of this Victor's song see the last note in the Commentary on the Birds. It was composed by Archilochus and seems to have run as follows:—

τήνελλα καλλίνικε.
ὦ καλλίνικε χαῖρ' ἄναξ Ἡράκλεες,
αὐτός τε καὶ Ἰόλαος, αἰχμητὰ δύο.
τήνελλα καλλίνικε.

1229. ἄμυστιν] *At one gulp*; without stopping to take breath. This seems to have been a Thracian mode of drinking, Horace, Odes i. 36. 14; Callimachus,

ΧΟ. τήνελλά νυν, ὦ γεννάδα·
χώρει λαβὼν τὸν ἀσκόν.
ΔΙ. ἕπεσθέ νυν ᾄδοντες ὦ
τήνελλα καλλίνικος.
ΧΟ. ἀλλ' ἑψόμεσθα σὴν χάριν
τήνελλα καλλίνικον ᾄ-
δοντες σὲ καὶ τὸν ἀσκόν.

Fragm. 109 (Bentley). The words *καὶ πρός γε* at the commencement of the speech might at first sight seem to introduce a second drinking feat, but apparently they are only intended to enhance the merit of the first. "Not only was I the first to drain the Pitcher, but I did it without taking breath, and that although it was full of neat wine."

1233. *ᾄδοντες σὲ καὶ τὸν ἀσκόν*] And thus, in marked contrast with the ignoble exit of Lamachus and his rough nurses,

CHOR. Sing ho! brave heart, the wineskin take,
And onward go, and onward go.
DI. And ye must follow in my wake,
And sing for Victory ho! sing ho!
CHOR. O yes, we'll follow for your sake
Your wineskin and yourself, I trow.
Sing ho! for Victory won, sing ho!

Dicaeopolis and his boon companions quit the stage in triumph, singing their songs of victory. This was the right and only termination for the Comedy. And yet I doubt not that in real life Aristophanes would have thought it a far nobler thing to come back wounded in fighting his country's battles with Lamachus, than to join in the tipsy revelry of Dicaeopolis.

APPENDIX

OF VARIOUS READINGS

Aristophanes, we are told, composed forty Comedies. He was indeed credited with forty-four, but four of these were by the ancient critics pronounced to be spurious. See the First, Third, and Fifth of the Lives at the commencement of this volume. It is probable that few MSS. would contain the whole forty Comedies. One scholar would transcribe certain of the Plays, and another others; and some one must have transcribed the eleven Comedies which have come down to us, in a MS. or MSS. which, or copies or partial transcripts of which, have alone had the good fortune to survive the general wreck of ancient literature. It seems to me that the original transcription of these eleven Plays is due to Suidas, who claims *πεπραχέναι* certain dramas of Aristophanes, viz. *Ἀχαρνεῖς, Βάτραχοι, Εἰρήνη, Ἐκκλησιάζουσαι, Θεσμοφοριάζουσαι, Ἱππεῖς, Λυσιστράτη, Νεφέλαι, Ὄρνιθες, Πλοῦτος, Σφῆκες*, see Life III. The names, given in alphabetical order, are those of the eleven surviving Comedies. The actual date of Suidas is uncertain; and it is perhaps not impossible that the great Ravenna MS. is really the original transcript in the handwriting of Suidas and his assistants. But we are not to suppose that his selection of these eleven Plays met with any general acceptance as the "Select Plays of Aristophanes"; not one of the Byzantine critics draws any distinction between these and the remaining twenty-nine; and Eustathius, who flourished a century and a half after the date assigned by experts to the Ravenna MS., could hardly have spoken of the Ecclesiazusae as an unfamiliar Play, *ἀσυνήθης κωμῳδία* (on Iliad xxii. 427), had he even been aware that it was recognized as one

of the eleven standard Comedies of Aristophanes. But since the revival of Greek Literature in Western Europe our knowledge of Aristophanes, apart from references and quotations in other authors, has been restricted to this transcription, whether by Suidas or another, of the eleven Comedies. Numerous as are the Aristophanic MSS. and diverse their contents, not one of them ever travels beyond the eleven: not one of them even recognizes the existence of a twelfth.

The Acharnians is found in fourteen MSS.; all of which have been collated by Mr. R. T. Elliott; see his "Textual Criticism of Aristophanes and Aeschylus, Oxford, 1908." But unfortunately his collation has not yet been published; and at present the only MSS. whose readings are known are the following:—

R. The Ravenna MS.

(I possess the facsimile of R and am responsible for the presentation of its readings in this Appendix.)

P. The first Parisian (No. 2712, National Library, Paris).
P¹. The second Parisian (No. 2715, National Library, Paris).
P². The third Parisian (No. 2717, National Library, Paris).

(These three Parisian MSS. were collated by Brunck for his edition.)

F. The first Florentine (No. 31. 15, Laurentian Library).
F¹. The second Florentine (No. 31. 16, Laurentian Library).
M³. The fourth Milanese (No. L. 41, St. Ambrose Library).
I. The first Roman (No. 67 in the Vaticano-Palatine Library).

Marco Musuro seems to have had access to I or a very similar MS., and it was afterwards used by Kuster.

The great Venetian MS. (V), a manuscript second in value only to the Ravenna, does not contain the Acharnians, the only one of the eleven Plays which it omits, with the exception of the three *γυναικεῖα δράματα*, the Lysistrata, the Thesmophoriazusae, and the Ecclesiazusae. Nevertheless the text of the Acharnians is singularly free from cor-

ruptions; and there is perhaps no other Comedy of Aristophanes in which the early editions, that is to say, the editions before Brunck, present so few variations. In most of the Plays new readings are perpetually being introduced by Junta, Fracini, Grynaeus, and other editors; but here such variations are exceedingly rare. The text of the latest editions before Brunck varies but slightly from the text prepared by Marco Musuro for the Aldine edition, the Editio Princeps of Aristophanes.

The editions of the Acharnians in my own possession, from which the following synopsis is compiled, are as follows:—

(1) Aldus. Venice, 1498.
(2) Junta. Florence, 1515.
(3) Fracini. Florence, 1525 (sometimes called the second Junta).
(4) Gormont. Paris, 1528.
(5) Cratander. Basle, 1532.
(6) Zanetti. Venice, 1538.
(7) The second Junta. Florence, 1540 (sometimes called the third Junta).
(8) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
(9) Grynaeus. Frankfort, 1544.
(10) Gelenius. Basle, 1547 (sometimes called Froben).
(11) Frischlin. Frankfort, 1597.
(12) Rapheleng. Leyden, 1600 (sometimes called Plantin).
(13) Portus. Geneva, 1607.
(14) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
(15) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's with the addition of Le Fevre's Ecclesiazusae).
(16) Kuster. Amsterdam, 1710.
(17) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
(18) Brunck. London, 1823 (originally published at Strasburg, 1783).

(19) Invernizzi. Leipsic, 1794–1823. (The notes to the Acharnians are by Dindorf.)
(20) Elmsley's Acharnians. Oxford, 1809.
(21) Bothe's first edition. Leipsic, 1828.
(22) Bekker. London, 1829.
(23) Dindorf. Oxford, 1835.
(24) Mitchell's Acharnians. London, 1835.
(25) Weise. Leipsic, 1842.
(26) Bothe's second edition. Leipsic, 1845.
(27) Blaydes's Acharnians, first edition. London, 1845.
(28) Bergk. Leipsic, 1857 (reprinted 1888).
(29) Meineke. Leipsic, 1860.
(30) Albert Mueller's Acharnians. Hanover, 1863.
(31) Holden. London, 1868.
(32) Green's Acharnians. London, 1870.
(33) Paley's Acharnians. Cambridge, 1876.
(34) Merry's Acharnians. Oxford, 1885.
(35) Blaydes's second edition. Halle, 1887.
(36) Hall and Geldart. Oxford, 1900.
(37) Van Leeuwen. Leyden, 1901.

It is necessary to enumerate these editions, because the readings mentioned (in this Appendix) of the printed editions are founded on, and confined to, the foregoing list. If, for example, I say that all editions before Elmsley read so-and-so, I mean that all those *in this list* do so. I do not know, and cannot answer for, the readings in any other editions. However I believe that the list contains all the editions of Aristophanes which are of any importance from a textual point of view.

There are few, if any, greater Aristophanic scholars than Elmsley, but two circumstances detract from the value of his edition of the Acharnians. (1) He was acquainted with the readings of the Ravenna MS. only through Invernizzi's collation which, like the Egyptian queen, is, alas! unparalleled for its blundering inaccuracy. And (2) he was

himself so dissatisfied with it that he suppressed it before very many copies had been sold; and it is now chiefly known through a German reprint, and the reproduction of a great part of its notes in Bekker's Variorum edition. Copies of the English edition are very rare: I have the good fortune to possess one, but have never seen a second; and in some respects the German reprint is more convenient, since the voluminous and valuable Addenda appended to the English edition are in the German incorporated with the original notes at the foot of the page, and distinguished from them by being placed in brackets. It is obvious therefore that some of the notes do not represent Elmsley's final views; which they were we cannot tell; but probably he felt that he was wrong, or at all events doubted if he were right, in elevating the *common usage* of the Comic poets into inflexible laws, every offence against which is to be punished by immediate correction.

Dr. Sandys, in his interesting History of Classical Learning, vol. iii, p. 309 (published in 1908), speaking of Elmsley, says:—

"Porson held him in high esteem until he found him appropriating his own emendations without mentioning his name. Porson's property was thus annexed by Elmsley in his review of Schweighaeuser's Athenaeus, and in his edition of the Acharnians. Elmsley attempted to suppress the latter, but found to his dismay that it had already been reprinted at Leipzig."

This is a very serious charge to bring against a great and honoured memory; but Dr. Sandys evidently makes it in good faith, and is quite unaware that these so-called annexations are entirely mythical. After Porson's death some of his most intimate friends and disciples became jealous of the great and growing reputation of Elmsley. There was no ground for such jealousy, for Porson's marvellous skill as a textual critic is quite unapproached and unapproachable. Nevertheless it existed, and with it arose a disposition to say that anything of value in Elmsley's work must, somehow or other, have been derived from Porson. In the Edinburgh Review of October, 1803, Elmsley had written a very brilliant review of Schweighaeuser's Athenaeus. Whatever merit it had must of course be attributed to Porson. But how could Elmsley have known

anything about Porson's unpublished emendations of Athenaeus? Oh, says one, they met somewhere at a dinner-party, and Porson told him. No, says another, it was no doubt at some second-hand bookstall. It is very possible, says the Rev. J. Selby Watson in his "Life of Porson" (chap. 22), that both these statements are true. It is, however, quite certain that both these statements are false. The authors of these bright suggestions had not access to Porson's "Notes on Athenaeus." We have.

Elmsley, in the review in question, made twenty-one emendations in the text of Athenaeus, all good, but none requiring any remarkable ingenuity. There is nothing like Porson's substitution of *νόμον* for *μόνον* in the Birds, or Elmsley's substitution of δημοῦ for δὴ παῖ in the Acharnians. Of the twenty-one passages so emended, fifteen are not even mentioned by Porson; three he corrects in a totally different way from that proposed by Elmsley; and there remain only three in which their suggestions tally. And these three emendations are of the most obvious character, and would naturally suggest themselves to any ordinary scholar. Thus (1) in Athenaeus iii. 34 (p. 87 F) some lines of Poseidippus are quoted which enumerate a string of dainties unconnected by any copula, except in one place where Schweighaeuser gives *ἐγχέλια καὶ καράβους*. Here *ἐγχέλια* is a *vox nihili*, and the superfluous *καὶ* is obviously a repetition of the first syllable in *καράβους*. And both Porson and Elmsley suggested, as any competent scholar would have suggested, that for the two objectionable words *ἐγχέλια καὶ* we should read *ἐγχέλεια*, an extremely familiar form in Attic Comedy, and indeed found in line 1043 of this very Play. (2) The next passage is from Epicharmus (Ath. iii. 64, p. 105 B):

ἐντὶ δ' ἀστακοὶ, κολύβδαιναί τ' ἔχοισαι τὰ πόδια
μικρὰ, τὰς χεῖρας δὲ μακρὰς, κάραβος δὲ τὤνυμα.

It is plain that the words *ἔχοισαι τὰ πόδια μικρὰ* belong to *κάραβος*, and it would have been difficult to emend the line, had not Schweighaeuser in a footnote given from one of his MSS. what is really the correct reading *ἐχοσται πόδι' ἔχει*. All that Porson and Elmsley

did was what any competent scholar would have done, viz. to write τ' ἔχοστα in proper form τε, χὂς τὰ πόδι' ἔχει. (3) In Ath. iii. 70 (p. 107 F) Schweighaeuser writes a line of Alexis as αἰσχυνόμενον ἧπαρ καὶ καπρίσκους καταφαγοῦ without metre or meaning. Here, as in the first example, the καὶ represents the first syllable of the following word. And καταφαγοῦ can be nothing but a genitive case. All therefore that is required to make the line a good senarius is to omit the καὶ, and annex the final letter of καπρίσκους to the following word: αἰσχυνόμενον ἧπαρ καπρίσκου σκατοφάγου (an adjective found in Plutus 706). Of all Elmsley's twenty-one emendations, these are positively the only three in which Porson had anticipated him. And considering the enormous number of Porson's conjectures on Athenaeus, it is really marvellous that he had not anticipated many more of the younger scholar's emendations.

The story about the Acharnians is, if possible, even more obviously fabulous. The dinner-party and bookstall have disappeared; and in their place comes a really remarkable suggestion that Elmsley must have surreptitiously obtained access to Porson's MSS. in a room in which they were after his death deposited by the authorities of Trinity College, Cambridge. Mr. Watson, who quoted it from an anonymous article, prudently disclaimed all responsibility for such nonsense: a responsibility which Dr. Sandys does not hesitate to assume. Now apart from the fact that Elmsley's Acharnians must have been through the press, if not actually published, before the alleged date of the alleged clandestine entry, we have here again the circumstance that Porson's Aristophanic notes, published by Dobree in 1820, entirely disprove the suggestion that Elmsley was in any way indebted to Porson's MSS. There is not the slightest similarity between Porson's notes and Elmsley's notes. Porson did little for the Acharnians, and any one who compares the two works cannot fail to be struck by the extreme wealth of Elmsley's contributions and the extreme paucity of Porson's.

Dobree, the collaborator with Porson, and the inheritor of his literary traditions, observes in his preface to Porson's "Notes on Aristophanes" that he has disregarded the conjectures of recent critics with the single

exception "Elmsleii ut in Attica scena regnantis." His words are "Criticorum, praesertim recentiorum, coniecturas conquirere supersedi; unius Elmsleii scripta, ut in Attica scena regnantis, negligere nolui." It is inconceivable that he should have adopted that tone, had he imagined that Elmsley had acted unhandsomely towards Porson in regard to these very "Notes on Aristophanes." And again in his own Adversaria on the Acharnians there is no scholar whom he quotes so often, and with such unvarying respect as Elmsley. It was doubtless in allusion to, and in derision of, these ridiculous cock-and-bull stories that he said that Elmsley must indeed have been *ἀρχεκλεπτίστατος*.

And indeed Elmsley needed not to borrow of any man: he was in the very foremost rank of critical scholars, and contributed almost, if not quite, as much as Porson himself to the settlement of the text of Aristophanes. But their methods were very different. So soon as Porson took up a corrupt passage of any Greek author he seems to have perceived intuitively how it ought to be restored. It shook itself into shape the moment it reached his hands. Elmsley was a model of laborious industry, comparing passage with passage till at length he struck out light. And no man was ever more scrupulous than he in acknowledging his obligations to his predecessors. For one curious instance see the note in this Appendix on line 448.

The scholars of the last century were most generous in their appreciation of Elmsley's work. I may perhaps be allowed to cite two instances, one from a foreign contemporary of his own, and another from a recent English critic whose loss we are now deploring.

"Est enim Elmsleius, si quis alius, vir natus augendae accuratiori Graecae linguae cognitioni, ut cuius eximia ac plane singularis in pervestigandis rebus grammaticis diligentia regatur praeclaro ingenio, mente ab auctoritatibus libera, animo veri amantissimo, neque aut superbia, aut gloriae studio, aut obtrectandi cupiditate praepedito. His ille virtutibus id est consequutus ut, quum doctrina eius maximi facienda sit, non minus ipse sit amandus atque venerandus. Ea autem maxima est et non interitura laus non UTILEM tantum, sed etiam BONUM VIRUM esse."—HERMANN, Medea, p. 407 (A.D. 1822).

"Feliciter autem contigit huic fabulae ut eam unam ex Aristophanis fabulis edendam curaverit vir *ξύνεσιν ἠκριβωμένην ἔχων* (Ran. 1483), eruditissimus et

sagacissimus, et hoc literarum genere maxime excellens, Petrus Elmsleius, qui una cum Porsono, Dobraeo, et Hermanno criticae scientiae accuratioris fundamenta posuit."—BLAYDES, Acharnians, p. xvi (A.D. 1887).

Such testimonies as these from men who had followed in Elmsley's footsteps and tested his work, and they might be multiplied a hundredfold, stand in marked contrast to the obloquy cast upon his memory by Dr. Sandys.

It is high time that these attempts to aggrandize one great scholar at the expense of another should come to an end. It was unjustifiable in the first instance to make them; it is ludicrous to persist in them after their falsity has been so completely exposed by the publication of Porson's own notes on Aristophanes and Athenaeus. Porson and Elmsley are amongst the brightest stars of English scholarship, and Elmsley's position, if not so brilliant, is as fully assured as the position of Porson.

I ought perhaps here to repeat what I have stated in Comedies previously published, viz. that the word *vulgo* in my Appendix is intended to comprise all editions in the foregoing list not otherwise accounted for. And also that words cited from the text are intended to bear the accent required by their position in the text, and not that required by their altered position in the Appendix.

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2. *πάνυ δὲ βαιά* MSS. vulgo. Elmsley altered *δὲ* into *γε*, and so Mueller and Van Leeuwen. Dobree proposed to alter it into *τι*. But the meaning is *Not only few, but very few*. Some unnecessary objections have also been raised to the comic *τέτταρα* at the end of the line; and Herwerden would read *ἤσθην δὲ βαιὰ πάνυ, τρί᾽ ἄττ᾽ ἢ τέτταρα*, and Van Leeuwen *ἤσθην δὲ βαί᾽ ἄττ᾽ ἐνθάδ᾽, εἰ καὶ ταῦτ᾽ ἄρα*.

3. *ψαμμοκοσιογάργαρα*. It is very doubtful whether this compound should commence with *ψαμμο-* or *ψαμμα-*; or in other words, whether the section introducing the idea of 100 is *-κοσιο-* or *-ακοσιο-*. *ψαμμο-* is read by R. and all the MSS. except (according to Blaydes) P., by the Scholiast, and after him by Suidas in four places (s.v. and also s.vv. *γάργαιρε*, *καρκαίρω*, and *κοσσιο*), by all editors before Elmsley; and by Bekker, Weise, Bergk, Paley, and Van Leeuwen afterwards. And the Scholiast and

Suidas emphasize their testimony by giving *-κοσιο-* as representing the 100. *ψαμμα-* was introduced by Elmsley before the reading of R. and the MSS. generally was known; and is read by Eustathius on Iliad xiv. 292 and Hesychius s.v. And one MS. of Suidas gives *ψαμμακοσίους* in the quotation from the Χρυσοῦν γένος of Eupolis. Blaydes says that P., Suidas in all four places, and Brunck have *ψαμμα-*; but he is in error as regards Suidas and Brunck, and if P. so reads one would have expected Brunck to notice it. Elmsley is followed by Bothe and subsequent editors except as aforesaid. However on the whole it seems safer to abide by the reading of the MSS. generally.

4. *τί δ' ἥσθην* MSS. vulgo. *τί ἥσθην* Elmsley (but in his Additional Note he prefers *τί ἄρ' ἥσθην*), Van Leeuwen.

7. *ταῦθ' ὡς ἐγανώθην* MSS. vulgo. "Malim *τούτοις ἐγανώθην*," Elmsley. But cf. *τί δ' ἥσθην* above and *ὠδυνήθην ἕτερον* and *ἥσθην ἕτερον* just below.

10. *'κεχήνη* Bentley, Bergler (in notes), Elmsley, recentiores, except Invernizzi, Bekker, Dindorf, and Paley. *ἐκεχήνη* Etym. Magn. s.v. *ἐπεποιήκειν*, and so Brunck, who also alters the preceding *δή* into *δῆτ'*. All the MSS. except R. have *κεχήνη*, and so vulgo; and of course the first augment is often omitted in the pluperfect. *κεχήνει* R.

12. *ἔσεισε* MSS. vulgo. *σεῖσαι* Valckenaer (at Eur. Hipp. 446), Brunck.

18. *κονίας* R. I. and (originally) F., Bentley, Porson, Elmsley, recentiores. *κονίας γε* F. (as altered), the other MSS., and all editions before Elmsley.

24. *ἥκοντες, εἶτα δ' ὠστιοῦνται* MSS. vulgo. The *δὲ* after *εἶτα* has created some difficulty, and Dobree hesitatingly suggested *εἶτα διωστιοῦνται*, which is approved by Meineke in his V. A. and adopted by Holden and Merry. Others would substitute a verb for the participle *ἥκοντες*, Haupt suggesting *ἥξουσιν*, Vollgraff *πάρεισιν*, and R. J. T. Wagner (Rheinisches Museum 60. 3) *εὕδουσιν*.

25. *ἀλλήλοισι περὶ πρώτου ξύλου* MSS. vulgo. *ἀλλήλοις περὶ τοῦ πρώτου ξύλου* Meineke, Blaydes. *ἀλλήλοισι περὶ πρῶτον ξύλον* Naber, Van Leeuwen.

26. *ἀθρόοι* (with varying accent and breathing) MSS. vulgo. Suidas has the disyllabic form *ἄθροι*. Moeris says *ἄθρους* Ἀττικῶς, *ἀθρόους* Ἑλληνικῶς, whilst Thomas Magister says *ἀθρόος* Ἀττικῶς οὐκ *ἄθρους*. These two statements, though apparently, are not really, contradictory. Thomas Magister means that *ἀθρόος* was used by the chief Athenian writers; and Moeris, that while *ἄθρους* is found in some Attic writers, *and nowhere else*, *ἀθρόοι* belongs to the language of the great Athenian writers which afterwards became the universal language of *Hellenic* prose. See the Introduction to the Knights. Yet Meineke, against the authority of all the MSS., introduces *ἄθροι* into the text of Aristophanes, and is followed by Mueller, Holden, Merry, and Van Leeuwen.

35. *ᾔδει* MSS. except P[1]. F[1]. (*ᾔδ' εἰ* R.) vulgo. *ᾔδη* P[1]. F[1]. Brunck, Bekker, Meineke. *ᾔδην* Elmsley, Bothe. *ᾔδειν* Suidas (s.v. *πρίων*), Weise.

45. *ἤδη τις εἶπε* MSS. vulgo. Bergk suggested, and the suggestion does not seem to have been intended as a joke, *Αἰαντὶς εἶπε*. Hamaker proposed *σίγα, σιώπα*.

47. *ἀθάνατος. ὁ γὰρ* MSS. vulgo. Elmsley, objecting to a tribrach followed by

an anapaest, reads ἀθάνατός γ'· ὁ γὰρ. But there is no rule against this combination, see infra 68; and even if there were it would not apply to a passage like the present, where there is a full stop between the two feet, see Eccl. 315. And nobody has followed Elmsley, nor has Fritzsche's suggestion (at Thesm. 730) ἀθάνατος γὰρ met with any better fortune.

52. ποιεῖσθαι MSS. vulgo. Elmsley suggested, but did not read, ποιῆσαι (as six lines below), which is introduced into the text by Meineke, Mueller, Holden, and Van Leeuwen.

54. κῆρυξ. All printed editions except Bekker, Dindorf, Bothe's second, and Blaydes's first; but Blaydes reverts to the common reading in his second edition. P[1]. had κῆρυξ; altered into Πρύτανις, and Πρύτανις is read by the four excepted editions. R. gives no name, and it does not appear what the other MSS. have. See the Commentary.

58. ποιῆσαι MSS. (except R.) vulgo. ποιεῖσθαι R., Hall and Geldart. But the middle form seems to be excluded by the ἡμῖν in the preceding line.

59. κάθησο σῖγα R. F. F[1]. P[1]. P[2]. vulgo. κάθησο, σίγα P. M[3]. Bergler (in notes), Meineke, Holden, Blaydes.

60. πρυτανεύσητε MSS. vulgo. Meineke has in his text πρυτανεύητε, which (as he does not mention it) is probably a clerical error.

61. οἱ πρέσβεις οἱ παρὰ βασιλέως R. F. Invernizzi, Elmsley, recentiores, except Weise. οἱ παρὰ βασιλέως πρέσβεις P. P[1]. P[2]. I. F[1]., all editions before Invernizzi, and Weise afterwards.

62. ἄχθομαι 'γὼ R. vulgo. ἄχθομαι γὰρ P[1]. I. Brunck, but in his notes he proposed τοῖς, which is read by Elmsley, and in his first, but not in his second, edition by Blaydes. ἄχθομαι γὰρ ὡς P. P[2]. F[1].

68. ἐτρυχόμεθα διὰ τῶν Καϋστρίων πεδίων I. Bentley, Brunck, and Bekker. And I have no doubt that this reading would have been universally adopted were it not for the supposed (but really non-existent) rule that an anapaest must not follow a tribrach, see on 47 supra. All editions before Brunck have the same reading except that they give the verb as ἐτρυχόμεσθα, treating Καϋστρίων as a trisyllable; and so P. F. and (as corrected) P[1]. And so R. except that it has παρὰ for διὰ. For ἐτρυχόμεθα M[3]. has ἐτρυχώμεθα; P[1]. (originally) and F[1]. ἐπευχόμεθα; and P[2]. ἐπαχόμεσθα. Invernizzi takes ἐτρυχόμεθα from Brunck and παρὰ from R. Whilst the reading was ἐτρυχόμεσθα διὰ τῶν Bentley wrote "vel dele articulum, vel potius lege ἐτρυχόμεθα." The first of his alternatives is followed by Bergk, Meineke, Green, and Hall and Geldart, but the article is plainly necessary. Elmsley (comparing Peace 989) omitted the preposition, reading ἐτρυχόμεσθα τῶν κ.τ.λ., and taking the sense to be "we pined for the Caystrian plains"; and so Bothe and Paley. But even supposing that the words could bear that meaning, why in the world should the envoys *pine* for the Caystrian plains? Those are the very plains through which they would be travelling. Dindorf reads ἐτρυχόμεσθα παρὰ Καΰστριον πεδίον; adopting R.'s reading where it differs from all the others, and rejecting it where it agrees with them all. Yet he is followed by Weise, Mueller, Holden,

and Merry. Blaydes, after various changes of opinion, settles upon *ἀνὰ τὸ Καΰστριον πεδίον*, every word of which differs from every MS. He also suggested *παρὰ Καΰστριον ποταμὸν* which Van Leeuwen reads.

71. *σφόδρα γὰρ* MSS. vulgo. Brunck, in my copy of his edition, reads *γάρ*, and says in his note "Valet *γὰρ nimirum* et ironicum est. Sic occurrit saepissime, ad suppressa quaedam referendum e sententia facillime supplenda, ut hic; *Optima causa est cur queraris; nam longe melior erat mea conditio, quum—*" Yet he is said to have afterwards read *γ' ἄρ'*, and is followed in so doing by Invernizzi, Elmsley, Mueller, and Holden. *τἄρ'* Mehler, Bergk, and Meineke. But *γὰρ*, besides being the reading of all the MSS., gives a far better sense.

73. *ξενιζόμενοι δὲ* MSS. vulgo. According to Invernizzi R. has *ξενιζόμενοι γὰρ* which he brings into the text, and is followed by Elmsley, who says "*ξενιζόμενοι γὰρ* Rav. Particula respicit ad *ἀπολλύμενοι* v. 71. Ex interpretatione Scholiastae natum videtur *δὲ*." Dindorf takes another view. "*γὰρ* R.," he says, "quod referri potest ad *ἀπολλύμενοι* v. 71. Sed repetitum videtur ex *σφόδρα γάρ*." And all the most recent editions (Blaydes, Hall and Geldart, and Van Leeuwen) give *γὰρ* as the reading of R. But all this is a mere hallucination. R. does *not* read *γάρ*. Like all the other MSS. it reads *ξενιζόμενοι δὲ*.

78. *δυναμένους καταφαγεῖν καὶ* I. P[1]. Bentley, Invernizzi, Bothe, Bekker; and so Meineke in his Vind. Aristoph. All the other MSS., and all editions before Brunck, and Dindorf and Mueller afterwards, read *δυναμένους καταφαγεῖν τε καὶ*, contra metrum. Bentley wrote "dele *κατα* vel *τε*." And *κατα* is omitted by Brunck and (save as aforesaid) subsequent editors. In favour of the retention of *κατα* is the Scholiast's remark *ἐμφαντικῶς ἡ κατα*; against it is a line of Theophilus quoted by Dindorf from Athenaeus x. 10 (p. 417 A), *ἀνδρῶν ἁπάντων πλεῖστα δυνάμενος φαγεῖν*. Elmsley reads *δυνατοὺς καταφαγεῖν τε καὶ*, which Dindorf in his notes approves.

79. *λαικαστάς τε* MSS. vulgo. *λαικαστάς γε* Elmsley (in notes), Blaydes, Bergk.

84. *τῇ πανσελήνῳ*. These words, forming the commencement of the envoy's speech in the MSS. and vulgo, were by Elmsley transferred, with a note of interrogation, to Dicaeopolis; and this is followed by Mueller, Blaydes, and Van Leeuwen. But it seems plainly wrong. There is no reason for his suggesting this date, and no humour in his doing so. The humour consists in the envoy taking the question seriously, and honouring it with a reply.

85. *παρετίθει δ'* P. P[1]. P[2]. vulgo. And this is right, if the colon be restored after *ἐξένιζε*, as in R. and the older editions. But the colon having accidentally dropped out, it seemed as if both verbs were governed by *εἶτ'*, and Dindorf therefore read *παρετίθει θ'*, which is adopted by Blaydes, Bergk, and all subsequent editors except Hall and Geldart, and Van Leeuwen. R. has *καὶ παρετίθετ'*. Cobet suggested *παρατιθεὶς*.

93. *τόν γε σὸν* R. P[1]. P[2]. M[3]. vulgo. *τόν τε σὸν* (*tam regis oculum quam tuum*) Elmsley, Blaydes, Bergk, recentiores.

And, according to Blaydes, the same reading is found in P.

95. *ναύφρακτον* MSS. vulgo. *ναύφαρκτον* Dindorf, Blaydes, Hall and Geldart, and Van Leeuwen.

96. *ἢ περὶ ἄκραν.* So Bothe suggested, and so Blaydes and Van Leeuwen read. See the Commentary. *ἣ περὶ ἄκραν* MSS. vulgo.

98. *ἀπέπεμψεν* R. Kuster, recentiores. *ἄπεμψε* all editions before Portus. *ἀπέπεμψε* P. Portus and the editions known as Scaliger's and Faber's. *ἐπέπεμψε* F. *ἔπεμψε* P[2]. *ἔκπεμψε* I. P[1]. F[1].

100. *ἔξαρξ' ἀναπισσόναι σάτρα* Brunck, Bothe, Bekker, recentiores, except as hereinafter appears. *ἐξάρξαν ἀπισσόνα σάτρα* P., all editions before Brunck; and Elmsley and Hall and Geldart afterwards. And so, with *ἐξάρξας* for *ἐξάρξαν*, M[3]. Bergk, Paley, and Van Leeuwen. And, with *ἀπίσσομαι* for *ἀπισσόνα*, P[1]. F[1]. And, with *ἀπισσόνει* for *ἀπισσόνα*, P[2]. R. has *ἐξάρξας πισόναστρα*, which Invernizzi retains.

101. *ξυνήκαθ'* MSS. vulgo. *ξυνίεθ'* Cobet, Van Leeuwen.

104. *λῆψι* all printed editions. *λήψει* R. P[1]. P[2]. *λήψη* P. F.—*Ἰαοναῦ* MSS. vulgo. The Scholiast says *τὸ αὖ ἀντὶ τοῦ οὐ βαρβαρίζων ἔφη*, whence *Ἰάον αὖ* is read by Bergk, Meineke, and Paley, but Meineke repents in his Adnotatio Critica.

105. *τί δαὶ* Elmsley, Dindorf, Bothe, Bergk, recentiores, except Hall and Geldart. *τί· δ' αὖ* MSS. vulgo. Brunck suggested but did not read *τί οὖν.*

106. *ὅ τι;* Reiske, Brunck, recentiores. *ὅτι* MSS. editions before Brunck.

107. *χρυσίον* MSS. vulgo. Elmsley suggested *χρυσὸν*, which is read by Dindorf, Blaydes, and Green. But see the next line.

108. *ὅδε γε* Bentley, Elmsley, recentiores. *ὁδί γε* MSS., all editions before Elmsley. Brunck, thinking the mid-syllable of *ἀχάνας* short, read *σὺ μὴν* in the next line; and Fritzsche (at Thesm. 804) on the same hypothesis suggested *σὺ μὲν οὖν*; but it is no doubt long.

111. *πρὸς τουτονὶ* MSS. vulgo. *πρὸς τουτουὶ* (*ego te adiuro per hanc scuticam*) Reiske, Meineke, Mueller, Holden, Van Leeuwen.

112. *Σαρδιανικόν* R. Zanetti, Farreus, Rapheleng, Kuster, recentiores. *Σαρδινιακόν* Gelenius and subsequent editors except Rapheleng before Kuster. *Σαρδεινιακόν* Grynaeus. *Σαρψεινιακόν* edd. before Zanetti. *Σαρδανιακόν* P. P[1]. F. I. *Σανδανιακόν* P[2]. F[1].

After 113 and 114. *ἀνανεύει* and *ἐπινεύει.* These stage-directions are found in R. and apparently in all the MSS. as in the text; and they are found in all editions before Blaydes's first. But all the editions before Brunck placed them at the commencement of lines 113 and 114, where they might be mistaken for a part of the text. To prevent this mistake, and to show that they are only stage-directions, *παρεπιγραφαὶ*, Bentley enclosed them in brackets. Brunck restored them to their proper places, but enlarged them into *ἀνανεύει ὁ Ψευδαρτάβας* and *ἐπινεύει ὁ Ψευδαρτάβας.* And so Bothe and Weise. Invernizzi, from R., gave them as in my text, and so Bekker, Dindorf, and Hall and Geldart. Elmsley placed them at the end of the two lines. But save as aforesaid all editors subsequent to Dindorf simply

omit them, a proceeding as improper as it is inconvenient, for in all probability they come from the hand of Aristophanes himself. See the Appendix to Thesm. "After 129." And in doing this they think that they are following Bentley, who would never have tolerated such an absurdity. Thus Mueller says "Parepigraphe ἀνανεύει, *iam a Bentleio uncis inclusa*, delenda est." The existence of these stage-directions is fully recognized by the Scholiast, who says τὸ ἀνανεύει καὶ ἐπινεύει παρεπιγραφή, ὑπὲρ τοῦ σαφὲς γενέσθαι ὅτι ἀρνούμενος ἀνένευσεν, ὁμολογῶν δὲ κατένευσεν. I should like to have restored the παρεπιγραφή wherever the Scholiast tells us that there was one; but we do not always know what the exact words may have been. But wherever the MSS. give them they should be religiously preserved. See also Appendix to Birds "After 222."

115. ἅνδρες. The aspirate was added by Elmsley.

116. κοὐκ R. Invernizzi, Elmsley, recentiores. οὐκ the other MSS. and all editions before Invernizzi.

119. ἐξυρημένε Suidas (s.vv. Κλεισθένην and Στράτων), Frischlin, Portus, recentiores, except Kuster to Invernizzi, Bekker, and Merry. ἐξευρημένε MSS. vulgo.

120. τοιόνδε γ' ὦ R. Bekker, Hall and Geldart. It is surprising that R.'s reading has not been generally followed, since the γε is as necessary as the δὲ is impossible. Yet τοιόνδε δ', the reading of P[1]. and P[2]., is adopted by all editors except as herein mentioned. τοιόνδε θ' ὦ P. F. τοιόνδε δὴ Elmsley, Porson.

126. στρατεύομαι. All MSS. except R. and all editions before Brunck. στραγεύγομαι R. Kuster, referring to Clouds 131, proposed στραγγεύομαι, which spoils the sense, but is adopted by Brunck and all subsequent editors. See the Commentary.

127. τοὺς δὲ ξενίζειν MSS. vulgo. τούσδε ξενίζειν Brunck, apparently by an oversight. τούσδε ξενίζειν Blaydes, Van Leeuwen, in the sense of *To think of feasting these men.*—οὐδέποτ' ἴσχει γ' ἡ θύρα Suidas (s.v. ἴσχειν), Brunck, Invernizzi, Elmsley in his text, Bekker, and Bothe in his second edition. οὐδέποτ' ἴσχει θύρα R. οὐδέποτέ γ' ἴσχ' ἡ θύρα P. P[1]. F. F[1]. M[3]. editions before Brunck. οὐδέποτ' ἴσχ' ἡ θύρα I. P[2]. Unfortunately Elmsley, in his Additional Note, struck out a novel idea which has wrought great havoc in the text of Aristophanes. "Rarissime in hoc metro anapaestum inchoat ἂν, γὰρ, δὲ, μὲν, ἄρα aut ulla enclitica. In his undecim fabulis exempla circiter quinquaginta praebet Brunckius." Only FIFTY examples in the eleven Plays! One would have thought, as has been truly observed, that a much smaller number would have some weight in an induction. "And of these," Elmsley proceeds to say, "the greater part can be easily amended." But why should any of the fifty be tampered with? Why is a poet to be compelled to use a particular collocation of words more than fifty times, or be never allowed to use it at all? There is no more respected name than Elmsley's in Aristophanic criticism, but he was rather too fond of erecting the general usage of the poet into a Draconian law, from which no departure was in any case to be allowed. However he proceeds to

alter several of the fifty passages, and, amongst others, the present line. Here he proposes οὐδέποτέ γ' ἴσχει θύρα, and (save as herein appears) is followed by all subsequent editors. But the article is required with θύρα, and the γε is obviously more in place after ἴσχει than after οὐδέποτε. Van Leeuwen reads οὐδένα ποτ' ἴσχει θύρα.

131. ποίησαι MSS. vulgo. But Elmsley, though he did not read, suggested, in his note on 58 supra, that the right reading was, ποίησον. And this is adopted by Meineke, Mueller, Holden, Blaydes (2nd ed.), and Van Leeuwen.

133. κεχήνετε Elmsley, Bothe, Dindorf, Mueller, recentiores, except Hall and Geldart. κεχήνατε MSS. Scholiast, Suidas s.v. vulgo.

136. οὐκ ἂν ἦμεν MSS. vulgo. Not understanding why Theorus uses the plural in this line, and the singular afterwards, Elmsley proposed οὐκ ἔμειν' ἄν, which is read by Van Leeuwen. Blaydes in his first edition read οὐκ ἀπῆν ἄν, which is adopted by Mueller; and in his second edition οὐκ ἂν ἦν ἄν. Meineke (V. A.) proposes οὐκ ἂν ἦ μὰ Δί'.

139. ὑπ' αὐτὸν . . . ἠγωνίζετο. On the suggestion of Nauck these words were taken from Theorus and given to Dicaeopolis by Meineke, Mueller, Holden, Green, Blaydes, Hall and Geldart, and Van Leeuwen. But this can hardly be right. Dicaeopolis would not have used the ὅτ' at the commencement of the next line; nor indeed would he have interrupted Theorus except to cavil at his statements; nor could he have known the particular season of which Theorus was speaking. Moreover he would be agreeing with this part of the envoy's speech, though at its close he protests that he does not believe a word of it.

143. ἦν ἀληθὴς R. P². F. and (with -ῶς written over the -ὴς) P¹. Invernizzi, Dindorf, Green, Paley, and Hall and Geldart. ἦν ἀληθῶς P. vulgo. Dobree said "Cogitabam ὡς ἀληθῶς. Sed ἀληθὴς Rav. quod non videtur temere spernendum." Yet ὡς ἀληθῶς is read, on the supposed authority of Dobree, by Holden, Merry, Blaydes, and Van Leeuwen. Meineke (V. A.) proposes νὴ Δί' ἀληθῶς.

146. ἀλλᾶντας (or ἄλλαντας) R. P¹. P². M³. vulgo. ἀλλᾶντος P. Brunck, Bekker.

147. ἠντιβόλει MSS. vulgo. ἠντεβόλει Meineke, Mueller, Holden, Green, Blaydes, Hall and Geldart, and Van Leeuwen. See Appendix to Knights 667.

152. ἐνταυθοῖ MSS. (except R. which has ἐνταῦθα), Brunck, Invernizzi, Bekker, Weise, Bergk, Paley, Hall and Geldart, and Van Leeuwen. ἐνταυθὶ Elmsley, recentiores except as aforesaid. But there is no ground for objecting to the form ἐνταυθοῖ. This line was omitted in all editions before Brunck. Kuster, however, quoted it from I. in his notes.

153. ἔθνος R. P. F. Brunck, recentiores. γένος P¹. P². editions before Brunck.

154. μέντ' R. I. Bekker. μέν γ' the other MSS. and vulgo.—ἤδη σαφές. R. F. F'. I. P². vulgo. ἤδη σαφῶς P. P¹. ᾔδη σαφῶς (*hoc quidem probe noram*) Elmsley, Porson.

158. ἀποτεθρίακεν (or -ε). Hesychius s. v., Suidas (s.v. and s.vv. Ὀδόμαντες and πέος), Bentley, Porson, Elmsley, recentiores. ἀποτέθρακεν R. P. M³. and (originally) P¹. ἀποτέθρακεν ἂν I. F¹. and (as corrected) P¹. all editions before

Brunck, except Scaliger and Faber, who have ἀποτεθρίακεν ἄν. ἀποτέθρακε; τίς; P². Brunck, Invernizzi.

159. ἐάν τις δύο δραχμὰς R. Invernizzi, recentiores. The same words are read in all MSS. and editions, but not in the same order. ἐὰν δραχμὰς δύο τις I. P¹. all editions before Invernizzi. The other MSS. have ἐάν τις δραχμὰς δύο, or δύο δραχμὰς ἐάν τις.

165. οὐ καταβαλεῖτε τὰ σκόροδα; This question was given to Theorus in all editions before Brunck who, from his Parisian MSS., rightly continued it to Dicaeopolis. He is followed by every editor except Paley.

167. περιείδεθ' MSS. (περὶ ἴδεθ' R.) vulgo. περιόψεσθ' Blaydes.

176. μήπω, πρὶν ἄν γε στῶ τρέχων Brunck, recentiores, except as hereinafter appears. μήπω γε πρὶν ἂν στῶ τρέχων MSS. editions before Brunck, and Dindorf and Weise afterwards; but in his notes Dindorf adopts Brunck's reading. μήπω γε πρὶν ἂν ἔσω τρέχω Bothe. μήπω γε πρὶν ἂν ἑστῶ τρέχων Meineke. μήπω γε πρίν γ' ἂν στῶ τρέχων Bergk, Green, Hall and Geldart. μήπω πρὶν ἂν σωθῶ τρέχων Van Leeuwen, after a suggestion by Herwerden and Merry.

178. τί δ' ἔστιν; MSS. vulgo. τί ἐστιν; Elmsley; but in his Additional Note he proposes τί ἐστ'; "nam longe rarius quam putaram anapaestum in hoc metri genere inchoat ultima vocis syllaba." And he proceeds to alter a great many passages to make them conform to this arbitrary rule. See on 127 supra. τί δ' ἔστ'; Blaydes, Mueller, Hall and Geldart, and Van Leeuwen.

183. ἀμπελίων see the Commentary. ἀμπέλων MSS. and editions.

194. ἀλλ' αὑταὶ σπονδαὶ P. P¹. P². I. vulgo. ἀλλ' αὑταὶ (not αὗται, as commonly stated) σοι σπονδαὶ R. Bothe. ἀλλ' αὑταὶ σπονδαί σοι Invernizzi, Bekker. But Elmsley proposed to omit σπονδαὶ and read either δή σοι or γάρ σοι, and the latter reading is approved by Dindorf and adopted by Merry. Bothe proposed τοί σοι, which is read by Dindorf, Blaydes, Meineke, Mueller, Holden, and Van Leeuwen.

197. μὴ 'πιτηρεῖν MSS. vulgo. Indeed nobody has altered the text, but owing to the meaning of the line having been generally misunderstood, various alterations have been proposed. Hamaker proposed μηκέτι μετρεῖν, Bergk μὴ 'παγείρειν, and Blaydes μὴ πορίσασθαι. Blaydes also says that the Scholiast explains ἐπιτηρεῖν by παρασκευάζεσθαι, but this is an error. The Scholiast is referring to the language of the proclamation, not to the language of Aristophanes.

198. ὅπῃ (or ὅπη) R. I. P². all editions before Brunck; and Bekker, Bergk, Paley, and Hall and Geldart afterwards. ὅποι P. P¹. F¹. Brunck, recentiores, except as aforesaid.

199. σπένδομαι MSS. vulgo. Meineke (V. A.) proposed and Blaydes reads σπείσομαι, so destroying the dramatic turn of the line.

202. ἄξω R. Gelenius, Portus, recentiores. αὔξω the other MSS. and all editions, except Gelenius, before Portus.

203. φευξοῦμαι R. Elmsley, Bekker, Bothe, Bergk, Paley. φεύξομαι the other MSS. and editions.

206. μηνύσατε R. Bekker, Bothe, Dindorf (in notes), Bergk, recentiores, except Blaydes. μηνύετε the other MSS. and editions.

210–18. As regards these two cretico-paeonic systems there is one paeon more in the strophe than in the antistrophe. And therefore in order to equalize the two some would take a paeon from the strophe, and others add one to the antistrophe. Bentley proposed to omit ἐξέφυγεν as a mere gloss on ἀπεπλίξατο, and this is done by Elmsley. Brunck omitted οὗτος and τότε: Porson proposed to omit ἐλαφρῶς ἄν. Hermann proposed to substitute ὧδ' ἂν ὁ for ὧδε φαύλως ἂν ὁ. And Hirschig for ὑπ' ἐμοῦ τότε διωκόμενος would read ὁ διωκόμενος.

220. Λακρατείδῃ. Λακρατίδῃ MSS. vulgo. This is one of the three passages, the others being Knights 327 and Peace 1154, in which Aristophanes is supposed to have introduced into a trochaic tetrameter a proper name which is not in conformity with the metre. "In order to reduce these refractory names into tetrameter trochaics, Aristophanes has twice used a choriambus, and once an Ionic *a minore* in the place of the regular trochaic dipodia."—Elmsley. Ed. Review, xxxvii. 72. This seems extremely improbable, since there was no necessity for Aristophanes to use these names; and Elmsley himself, in his note here, would insert γε after Λακρατίδῃ in the present line, and οὖν after αἴτησον in Peace 1154. But Bentley proposed here to read Λακρατείδῃ, and the name is found, so spelled, in inscriptions, see Wordsworth's "Athens and Attica," chap. 28. And Λακρατείδῃ is approved by Dindorf in his note, and read by Bothe, Weise, Bergk, and all subsequent editors except Green.

221. ἐγχάνῃ MSS. all editions before Brunck; and Bekker, Dindorf, Green, Paley, Merry, and Hall and Geldart afterwards. ἐγχάνοι Brunck, recentiores, except as aforesaid. But this is a *threat* not a *wish*.

226. αὔξεται MSS. vulgo. αἴρεται Blaydes.

230. ἀντεμπαγῶ R. Suidas (s. vv. σκόλοψ and σχοῖνος), Bentley, Brunck, recentiores. ἄτ' ἐμπαγῶ P. P[2]. all editions before Brunck. ἅτε ἐμπαγῶ P[1]. αὐτ' ἐμπαγῶ M[3].

231. ὀξὺς, ὀδυνηρὸς. If the strophe is correct there is a foot missing here, see on 210–18 supra. Hermann, having regard to the passages cited in the Commentary, would supply καὶ σκόλοψ *before* these words; whilst Bergk proposed to supply ἀνιαρὸς *after* them, and this is done by Blaydes. With Dindorf and almost all subsequent editors I have preferred to leave a lacuna.

234. Βαλλήναδε F. and (as corrected) P[1]., Scholiast, vulgo. Παλλήναδε R. P. P[2]. and Portus to Kuster inclusive. But Bergler restored the true reading; and Bothe is the only editor who has since read Παλλήναδε.

236. ἐμπλήμην R. F. (originally, but in both MSS. it is altered into ἐμπλείμην) Dawes, Brunck, recentiores. ἐμπλείμην MSS. (save as aforesaid) and all editions before Brunck.

238. σῖγα πᾶς R. Bentley, Brunck, recentiores. σίγα πας (contra metrum) the other MSS. and all editions before Brunck.

242. προίτω 's. F. A. Wolf, Dindorf, Meineke, Green, Merry, Blaydes, Hall and Geldart, and Van Leeuwen. And this agrees with στησάτω in the next line. προϊθ' ὡς MSS. editions before

Brunck; and Invernizzi and Paley afterwards. *προΐθ' ἐς* (or *εἰς*) Brunck and subsequent editors except as aforesaid.

244. ΜΗ. The lines attributed to the wife of Dicaeopolis in the text are so attributed in Aldus and the editions generally. But R., and apparently the other MSS., continue them to Dicaeopolis; and this is followed, perhaps rightly, by Elmsley and some subsequent editors.

247. *καλόν γ' ἔστ'*. Brunck was the first to place a full stop after these words, but he is followed by almost all subsequent editors, and is, I think, plainly right; the sentences which follow being a prayer (with *δὸς* understood), and not a statement of fact.

254. *οἴσεις* R. Invernizzi, recentiores. *οἴσει* the other MSS. and editions.

256. *ἧττους βδεῖν*. This is Elmsley's suggestion which was first introduced into the text by Blaydes in his first edition, and is adopted by Meineke, Mueller, Hall and Geldart, and Van Leeuwen. *ἧττον βδεῖν* MSS. vulgo. Brunck, by some strange mistake, makes the line run *πολὺ ἧττόν σου βδεῖν*, and in his note suggests *γαλῆς Σε μηδὲν ἧττον βδεῖν*. I had myself thought of *ἧττον βδῶν*, but Elmsley's suggestion is better.

263. *Βακχίου* Scaliger, Bentley, Brunck, recentiores. *Βακχείου* MSS. editions before Brunck.

271. *πολλῷ* R. P. P^2. Scaliger, Bentley, Brunck, recentiores. *πολλῶν* P^1. editions before Brunck.

278. *ῥοφήσεις* MSS. all editions before Elmsley; and Bothe, Bekker, Bergk, and Paley afterwards. *ῥοφήσει* Elmsley, recentiores, except as aforesaid. See Appendix at Knights 360.

282. *παῖε πᾶς*. This, a conjecture of Bergk from Rhesus 685, is adopted by Blaydes, Bergk, Meineke, Mueller, Holden, Merry, and Van Leeuwen. *παῖε παῖε* MSS. vulgo. *παῖε παῖ* (by analogy to *παῦε παῦ*) Burges, Dindorf, Weise.

291. *εἶτα δύνασαι πρὸς* P^1. vulgo. *ἔπειτα δύνασαι νῦν πρὸς* R. P. P^2. Invernizzi.

294. *οὐκ ἴστε γ'* P^1. P^2. F^1. vulgo. And this is far superior to all the proposed alterations. *οὐκ ἴστε τ'* F. *οὐκ ἴστε* P. *οὐκ ἴσατ'* R. Invernizzi. *οὐκ ἴστ' ἔτ'* Elmsley. *οὐκ οἴδατ'* Dindorf, Weise, Blaydes. *ἀκούσατ'* Hamaker, Bergk, Mueller, Holden, Van Leeuwen. Dobree suggested *οὔκ ἴστε μ'*; and Meineke reads *οὐκ ἴστε· μᾶλλ'*, which is adopted by Green and by Hall and Geldart.

295. *ἀκούσωμεν* Elmsley, recentiores: an alteration required both by the metre and by the ordinary Greek idiom. *ἀκούσομεν* R. F. P. P^2. Invernizzi. *ἀκούσομ'* editions before Invernizzi. *ἀκούσομαι* P^1. F^1.

296. *πρὶν ἂν γ' ἀκούσητ'* Bentley, Elmsley, recentiores; and so Dobree. See on 176 supra *πρίν γ' ἀκούσητ'* R. Invernizzi. *πρίν γ' ἂν ἀκούσητ'* P. M^3. *πρὶν ἂν ἀκούσητέ γ'* F. P^1. all editions before Brunck. *γε πρὶν ἂν ἀκούσητ'* Brunck.—*ἀνάσχεσθ'* R. P^2. F^1. Invernizzi, recentiores. Elmsley refers to Lys. 765 *ἀνάσχεσθ' ὠγαθαί*. *ἀνάσχοισθ'* P. editions before Invernizzi. *ἀνάσχεθ'* P^1.

299. *μοι σὺ* Hermann, Elmsley, recentiores. *σύ μοι* R. Invernizzi. *συ* (without *μοι*) F. M^3. *δὴ σὺ* P^1 F^1. editions before Elmsley.

300, 301. R. has *ὃν ἐγὼ κατατεμῶ τοῖσιν ἱππεῦσίν ποτ' ἐς καττύματα*. And this is, substantially, the reading of all the MSS. and of all editions before Brunck.

It not only fails to correspond with the antistrophe: it is in itself thoroughly unmetrical. Only two plausible modes of emending it have been suggested. (1) Elmsley conjectured τεμῶ and omitted the ἐς. Bentley had long before suggested the omission of ποτε, which, though found in all the MSS. and recognized by the Scholiast who says that it is superfluous (περιττεύει), is omitted by Suidas under κατατεμῶ and also under καττύματα. These alterations (with the omission of the final ν in ἱππεῦσιν) bring the line to the reading in my text ὃν ἐ | γὼ τεμῶ τοῖσιν ἱππεῦσι καττύματα. And this is the form adopted by Meineke, Holden, and Van Leeuwen. (2) On the other hand Bothe, while accepting the omission of ποτ' ἐς, preferred to omit the ἐγὼ rather than the κατα-, and read ὃν | κατατεμῶ τοῖσιν ἱππεῦσι καττύματα. And this, which is possibly quite as good as the former, is adopted by Dindorf and save as herein appears subsequent editors. But it introduces a fourth, instead of a first, paeon at the commencement of 301, which though admissible is rarely found, and is not found in the antistrophe. Hermann suggested ὃν ἐ | γὼ κατατεμῶ ποθ' ἱππεῦσι καττύματα, which is read by Hall and Geldart, but I think that we want the article with ἱππεῦσι. Brunck, adopting the vulgar reading, changed ἐγὼ into ἔγωγε, and Bekker, following Reisig, reads ὃν κατατεμῶ 'γὼ τοῖσιν ἱππεῦσίν ποτ' ἐς καττύματα, so converting a paeonic into a trochaic line. The older critics do not seem to have observed that lines 285–302 are antistrophical to lines 336–46.

307. πῶς δέ γ' MSS. vulgo. πῶς δ' ἔτ' Elmsley, Dindorf, Blaydes, Meineke, recentiores, except Paley and Hall and Geldart. Bergk proposed πῶς δέ γ' ἂν καλῶς Λάκωσιν.

317. λέγω MSS. (except R.) and vulgo. λέξω R. Invernizzi, Bothe, Bekker, Weise, Bergk, Mueller, and Paley.

318. τὴν κεφαλὴν MSS. vulgo. And this is unquestionably right, for there is no rule against the admission of a dactyl in the fifth foot of a trochaic tetrameter. See Wasps 496, Birds 1078, and the passage cited from Hephaestion in the Appendix to the latter line. Yet on the supposition that such a rule exists many conjectures have been made, and some even admitted into the text. τὴν δέρην Brunck, Dindorf, Weise. τὸν λάρυγγ' (a conjecture made, but not adopted, by Elmsley) Blaydes. τὸν Κέφαλον (a conjecture by Porson) Bothe. Meineke writes πάνθ' ὅσ' ἂν λέγω λέγειν. Blaydes in his first edition had τήνδ' ἔχων οὕτω λέγειν. Mr. Richards (C. R. xv. 354) suggests τὸν περὶ ψυχῆς δραμεῖν.

321. οἷος MSS. (except R.) all editions before Invernizzi; and Dindorf, Weise, Bergk, and Green afterwards. οἷον R. Invernizzi, recentiores, except as aforesaid.

323. τἄρα (or τᾆρα) Elmsley, recentiores, except Bekker and Weise. γ' ἄρα (or γ' ἆρα) MSS. vulgo.

325. νυνί R. P. Brunck, recentiores. νῦν γε P[1]. editions before Brunck. νῦν F. P[2].—δήξομ' ἄρ' ὑμᾶς (or, since Dindorf, δήξομἄρ' ὑμᾶς) Bentley, Dawes (p. 94), Brunck, Elmsley, Bekker, recentiores. δήξομαί γ' ἄρ' ὑμᾶς P[1]. all editions before Brunck. δήξομαι γὰρ ὑμᾶς P. P[2]. δείξομ' ὑμᾶς ἄρ' R. δήξομ' ὑμᾶς ἄρ' (supposing it to be R.'s reading) Invernizzi, Bothe.

326. ἀνταποκτενῶ γὰρ ὑμῶν MSS. vulgo. For ὑμῶν Reiske suggested ὑμῖν, which is read by Bergk and Paley.

329. τοῖς Ἀχαρνικοῖσιν ἡμῖν R. and apparently all the MSS. Bekker, recentiores, except Bothe. But all the editions before Bekker for ἡμῖν have ὑμῶν. Before Kuster's time the note of interrogation came *after* ὑμῶν. Kuster placed it before ὑμῶν, joining that word to what follows; and this was continued till Bekker's time, and so Bothe. Elmsley, following a suggestion of Bentley, transposed ὑμῶν and μῶν, making the next sentence commence μῶν ὑμῶν.

336. ἀπολεῖς ἄρ' ὁμήλικα. This is Reisig's admirable conjecture, which was first brought into the text by Blaydes in his first edition, and is adopted by Bergk and all subsequent editors except Paley, who by some unaccountable misunderstanding supposes that the line is dactylic, and obelizes the words. Reisig's conjecture is so certain that it is hardly worth while to mention the others. The MSS. have ἄρα τὸν ἥλικα, and so vulgo. Bentley proposed σὺ τὸν ἥλικα, Elmsley δὲ τὸν ἥλικα; while Dindorf and Weise read ῥα τὸν ἥλικα, and Bothe in his second edition reads ἄρα γ' ἥλικα.

338. νυνὶ Bentley, Elmsley, Dindorf, recentiores, except Hall and Geldart. νῦν MSS. (except P[1].) all editions before Elmsley. Bothe in his first edition had νῦν τοι, but reads νυνὶ in his second. P[1]. (an inveterate conjecturer, see the note on Eccl. 987, 988, and the prefatory note to the Appendix of the same Play) saves the metre by reading γὰρ νῦν, and this is followed by Hall and Geldart.—εἴ σοι δοκεῖ MSS. (except R.) vulgo. εἴ τί σοι δοκεῖ R. Bekker. ὅ τι σοι δοκεῖ Elmsley, Blaydes. εἴ τοι δοκεῖ σοι Bergk, Paley; but as the latter does not carry out Bergk's further alterations, he leaves the line absolutely unmetrical.—τόν τε Λακε- MSS. (except R.) vulgo. τὸν Λακε- R. τὸ Λακε- Bergk.

339. αὐτὸν ὅτι (or ὅ,τι) τῷ τρόπῳ σοῦ 'στὶ MSS. and all but two editions, Bergk reading αὖθ' ὅτῳ, and Blaydes αὐτὸν ὁποίῳ. Brunck in my copy has τοῦ for σοῦ, but that, I think, can only be a clerical error. Scaliger had suggested ὅτῳ and Bentley ὅττῳ. But I think that all these alterations give a wrong meaning to the line. I think it means: *But now say, if you will, of the Lacedaemonian himself that he is dear to thy mood*; that is, *to thee.* The words τὸν Λακεδαιμόνιον are the independent accusative.—φίλος R. Bekker, Dindorf, Weise, Meineke, recentiores, except Green, Merry, and Blaydes. φίλον the other MSS. and editions.

341. λίθους νύν (or νῦν) μοι Bentley, Brunck, Elmsley, recentiores. νῦν μοι λίθους MSS. editions before Brunck, and Invernizzi afterwards.

347. ἄρ' ἅπαντες or ἄρα (or ἄρα) πάντες ἀνασείειν MSS. vulgo. But Elmsley observed that the meaning was ἐμέλλετε ἄρα παύσεσθαι τῆς βοῆς, and that the poet might have said in the same sense ἀνήσειν τῆς βοῆς. To my mind the meaning suggested by Elmsley is diametrically opposed to the meaning of Aristophanes. Dicaeopolis is reproaching the Chorus for their senseless violence which all but caused the death of the Acharnian hamper. However Dobree took up Elmsley's idea and

proposed ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς. And this new line, quite different both in sense and words from the Aristophanic, is introduced into the text by Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. Blaydes in his first edition had ἄρ' ἀνήσειν ἅπαντες τῆς βοῆς, and Mueller reads ἄρ' ἅπαντες ἀνήσειν τὴν βοήν.—βοὴν R. (as corrected) Tyrwhitt, Invernizzi, Bothe, Dindorf, Weise, Mueller, Green, Paley, Merry. βοῆς the other MSS. and (originally) R. and vulgo. μετὰ βοῆς Grynaeus and Brunck, and this is approved by Scaliger and Kuster.

348. ὀλίγου τ' MSS. vulgo. But as the conjunction shows that the alteration of the preceding line is as wrong as it is unauthorized, it must of course be made away with; and ὀλίγου γ' is read by Elmsley and Blaydes; and ὀλίγου δ' by Meineke and Holden.—ἀπέθανον. In every edition down to and including Portus there is a comma both before and after the words ἄνθρακες Παρνάσσιοι, which probably induced Tyrwhitt to consider them as vocatives and to propose ἀπεθάνετ', though no doubt his chief reason was the absence of the article. This, in the form of the aspirate, was added by Dawes in his note on Thesm. 941 (935 in this edition). R. and all editions before Brunck (and Invernizzi and Bekker afterwards) read Παρνάσσιοι, but of course the reference is not to *Parnassus*, but to *Parnes*. And the only question is what is the proper form of the adjective belonging to the latter mountain. Bentley proposed Παρνήθιοι, and this is approved by Dindorf in his notes and read by Weise. The MSS. (other than R.) have Παρνάσιοι, and so Brunck. But Elmsley adopted Παρνήσιοι as the right form ("A Parnethe fit Παρνήσιος ut a Tricorytho Τρικορύσιος in Lys. 1032"), and save as aforesaid he is followed by all subsequent editors.

366. ἰδοὺ θεᾶσθε MSS. (except R.), all editions before Elmsley; and Bothe, Blaydes, and Hall and Geldart since. Blaydes refers to Soph. Trach. 1079 ἰδού, θεᾶσθε πάντες ἄθλιον δέμας. ἰδοὺ θέασαι R. Elmsley, recentiores, except as aforesaid.

376. ψήφῳ δακεῖν all printed editions except Bothe, and Hall and Geldart, and except that Brunck, apparently by an oversight, has δάκνειν. ψηφοδακεῖν R. P. P². ψηφηδακεῖν P¹. F¹. I. Bothe, Hall and Geldart. I wish that I had the courage to follow them. Lucian, amongst other writers, uses the word ψηφοφορέω, which in later writers became ψηφηφορέω. And I strongly suspect that Aristophanes used some such compound here.

384. ἐνσκευάσασθαί μ' (both here and in 436 infra) MSS. vulgo. Elmsley would prefer to read γ' for μ'; and so Blaydes does in his first edition; in his second he reads ἐνσκευάσ' ἐμαυτόν. Some would eject the line here, and some where it occurs below. But see Appendix on Knights 96.

385. στρέφει R. F. vulgo. στρέφῃ P. M³. στρέφεις I. P¹. F¹. Blaydes. στρέφειν P².—τεχνάζεις R. F. P. P¹. P². M³. Brunck, recentiores. τεχνάζει F¹. editions before Brunck.—πορίζεις MSS. vulgo. πορίζει Blaydes, Van Leeuwen.

387. ἐμοῦ γ' ἕνεκα. R. Gelenius, Portus, recentiores. ἐμοῦ γ' εἵνεκα all editions before Gelenius; and Frischlin and

Rapheleng afterwards. The reading of the other MSS. does not appear.

390. τιν' Ἅιδος κυνῆν Brunck, recentiores, except Bekker. τὴν Ἅιδος κυνῆν MSS. editions before Brunck; and Bekker afterwards.

391. εἶτ' ἐξάνοιγε MSS. vulgo. ἀλλ' ἐξάνοιγε Suidas (s. v. Σίσυφος), Elmsley, Meineke, Mueller, Holden, Hall and Geldart, and Van Leeuwen. The MS. reading is quite unexceptionable. Suidas merely made a mistake in quoting it.

392. σκῆψιν ἁγὼν (or ἀγὼν or αγὼν) R. F. P. P[2]. Bentley, Porson, Elmsley, recentiores. σκῆψιν ἂν ἀγὼν P[1]. (one of the futile conjectures of that MS.) all editions before Elmsley. The aspirate was first added by Bentley.—οὐκ εἰσδέξεται (or ἐσδ-) MSS. vulgo. οὐχὶ δέξεται Cobet, Meineke, Van Leeuwen.

393. ὥρα 'στὶν ἄρα μοι R. Invernizzi, recentiores, except Bothe, Weise, and Hall and Geldart. ὥρα 'στὶν ἤδη the other MSS. and editions. It is far more likely that ἤδη should have taken the place of ἄρα μοι than vice versa.

395. Κηφισοφῶν (as the speaker's name) Scholiast, all editions before Elmsley; and Bothe, Bekker, Dindorf, Bergk, Green, Paley, and Hall and Geldart afterwards. Θεράπων Elmsley, Weise, Blaydes, Meineke, Mueller, Holden, and Merry. Θυρωρὸς Van Leeuwen. R. (which Elmsley did not know) has Θεράπων; it does not appear what the other MSS. read. For τίς οὗτος R. alone has τί οὗτος.

396. οὐκ ἔνδον, ἔνδον ἐστὶν MSS. vulgo. κοὐκ ἔνδον, Invernizzi (who seems to have somehow confused this line with 399, where R. does read κοὐκ ἔνδον) and Elmsley. And so, with τ' after the second ἔνδον, Bothe, Holden, and Van Leeuwen. οὐκ ἔνδον ὢν ἐστ' ἔνδον, Cobet, which is very like what a prose writer would have said.

400. τραγῳδίαν MSS. Brunck, recentiores. τρυγῳδίαν Scholiast, all editions before Brunck, "probante Bentleio ad Phalaridem, p. 297," says Elmsley. But that is hardly a fair way of putting it. In Bentley's time the only known reading was τρυγῳδίαν, and this passage was brought forward as proof that, contrary to his statement, τρυγῳδία might be used for "Tragedy." To which Bentley replied that "the very jest and wit of this passage consists in this, that the poet calls Euripides's Plays *Comedies.* And so the Scholiast interprets it τρυγῳδίαν δὲ εἶπεν ἀντὶ τοῦ κωμῳδίαν." And he goes on to show that Euripides was accused of debasing the grandeur of Tragedy, by introducing low and despicable characters, and making his persons discourse in a mean and popular style but one degree above common talk in Comedy. Had the true reading in this passage been τρυγῳδίαν, as all men then supposed it to be, nothing could be more just than Bentley's argument; but he certainly never intended to uphold τρυγῳδίαν against the MS. reading τραγῳδίαν.

401. οὑτωσὶ MSS. (except R.) vulgo. οὑτοσὶ R. and the edition known as Faber's.—σοφῶς R. Bentley, Tyrwhitt, Markland (at Eur. Suppl. 649), Brunck, recentiores, except Bothe. σαφῶς the other MSS. all editions before Brunck; and Bothe afterwards.—ὑποκρίνεται R. Invernizzi, recentiores, except Weise, Hall and Geldart, and Blaydes. ἀπεκρίνατο the other MSS., all editions

before Invernizzi; and Weise and Hall and Geldart afterwards. ἀποκρίνεται Blaydes.

405. εἴπερ πώποτ' R. F. P. Invernizzi, recentiores. εἴπερ δή ποτ' I. P[1]. F[1]. editions before Invernizzi.

406. καλεῖ σε MSS. vulgo. καλεῖ σ' ὁ Brunck. καλῶ σ' ὁ Cobet, Meineke, Mueller, Holden, and Merry. καλῶ σε Van Leeuwen.—Χολλείδης Elmsley, Blaydes, Bergk, Meineke, Mueller, Holden, Paley, Merry, and Hall and Geldart. The name is so spelled on inscriptions; and however Aristophanes spelt it, it seems better to write it in a form which shows that the penultimate is long. Χολλίδης MSS. vulgo. Χωλίδης Van Leeuwen.

411. καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς vulgo. The transcriber of R. seems to have lost his head over this line, writing it καταβῆνι οὐκ ἔτως πτοχοὺς μόνους ποιεῖς, the word μόνους being surrounded with dots to show, I presume, that it ought to be omitted.

413. ἐλεεινήν MSS. vulgo. ἐλεινήν (following Porson in Preface to Hecuba, p. 4) Elmsley, Dindorf, Bothe, Meineke, Holden, Green, Hall and Geldart, and Van Leeuwen.—πτωχοὺς R. Bentley, Tyrwhitt, Brunck, recentiores. χωλούς, as two lines above, P. editions before Brunck.

415. τοῦ παλαιοῦ δράματος MSS. vulgo. Bergk observed "forte του," and του is accordingly read by Meineke, Mueller, Holden, and Paley. Yet it is quite plain from the dialogue which follows that Dicaeopolis is referring not to *any*, but to one particular, Tragedy.

416. με λέξαι MSS. both Juntas, Gormont, Grynaeus, Kuster, recentiores. And Scaliger in a note had suggested the same. με λέλεξαι the other editions before Kuster.

421. οὐ Φοίνικος, οὗ MSS. vulgo. οὐ Φοίνικος, οὐκ Brunck, Elmsley, Bothe.

429. χωλός, προσαιτῶν MSS. vulgo. Dobree proposed to insert a colon after χωλός, which seems to convert a very humorous passage into nonsense, and is done by Meineke, Mueller, and Holden. R. by some oversight omits the words δεινὸς λέγειν.

441. ὅσπερ εἰμὶ Suidas (s. v. εἶναι. Under φαινόμενα some MSS. read ὅσπερ and others ὥσπερ), Brunck, recentiores, except Weise, Bergk, and Paley. ὥσπερ εἰμὶ MSS. vulgo. And though I have followed Suidas, I have done so with much doubt.

442. εἰδέναι μ' ὃς εἴμ' I. F[1]. and all printed editions except Invernizzi and Blaydes. εἰδέναι μ' ὅστις εἴμ' R. F. P. P[1]. P[2]. Invernizzi. Blaydes in both his editions reads εἰδέν' ὅστις εἴμ', "quod multo elegantius," he says.

446. εὐδαιμονοίης MSS. vulgo. Athenaeus v. 2 (p. 186 C) gives, not as the actual words of Euripides, but as a saying of Arcesilaus when he was sitting at a banquet next to a voracious eater of the name of Telephus, εὖ σοι γένοιτο, Τηλέφῳ δ' ἁγὼ νοῶ. And Brunck, very wantonly, introduces the phrase of Arcesilaus into the text of Aristophanes and reads here εὖ σοι γένοιτο. And this is followed by Weise, Meineke, Mueller, Holden, and Merry. And Van Leeuwen goes further, and introduces a phrase of his own for which there is no authority whatever εὖ σοὶ μὲν εἴη. The Scholiast tells us that in the Telephus itself the line began καλῶς ἔχοιμι.—φρονῶ MSS. vulgo. Here again Brunck intro-

duces the language of Arcesilaus and reads νοῶ. Here however he is only followed by Invernizzi and Weise.

447. ἐμπίπλαμαι R. F. P. P². all editions before Brunck; and Invernizzi, Dindorf, Blaydes (first edition), Mueller, and Green afterwards. ἐμπίμπλαμαι I. P¹. F¹. Brunck, recentiores, except as aforesaid. The former is the right form, see Appendix to Birds 1310; and though of course it would yield to the necessities of metre, there is no such necessity here, as is shown by Dindorf and Mueller.

448. δέομαί γε R. F. P. Brunck, recentiores. δέομαι καὶ I. P¹. all editions before Brunck. Elmsley too has καὶ in his text; but in his note says "Malim δέομαί γε, omisso καί." Then in his Additional Note he takes himself to task. "Vide meam indiligentiam. δέομαί γε non monito lectore, sed tamen ex codd. ut videtur, dedit Brunckius. Nam plerumque post ἀτὰρ una alterave voce interposita sequitur γε, nisi imperet aut interroget verbum cui praemittitur ea particula."

452. λιπαρῶν τ'. Εὐριπίδη R. (as corrected) P¹. P². F¹. Brunck, recentiores, except Van Leeuwen. λιπαρῶν τ' Εὐριπίδην P. M³. all editions before Brunck. Whilst this was the reading, Bentley proposed λιπαρῶν. Εὐριπίδη, which was long afterwards again suggested by Bergk, and is read by Van Leeuwen. R. has λιπαρῶν τ'. Εὐριπίδην with the last letter in Εὐριπίδην blotted out.

454. τί δ', ὦ τάλας, σε P¹. F¹. Bentley, Elmsley, recentiores, except Weise. τί δ', ὦ τάλας, γε R. P. P². F. I. M³. editions before Elmsley, and Weise afterwards. —ἔχει R. P¹. P². vulgo. P. has ἔχει with ς written above; and ἔχεις is suggested by Scaliger, and read by Kuster to Invernizzi, and Weise.

459. κοτυλίσκιον Athenaeus (xi. 57, p. 479 B) cites this line as an example of the form κοτυλίσκιον, and so does Eustathius on Iliad xxii. 494. On these authorities Brunck introduced the word here, and he is followed by Elmsley and all subsequent editors. The MSS. have κυλίσκιον and so all editors before Brunck, and Invernizzi afterwards. But Toup, in his notes on Suidas, pointed out that κυλίσκιον was not right, and proposed κυλίχνιον. The true reading however is doubtless that preserved by Athenaeus and Eustathius.—ἀποκεκρουσμένον MSS. all editions before Bekker, and Weise and Hall and Geldart afterwards. Bekker gives ἀποκεκρουμένον (erroneously describing it as R.'s reading), and he is followed by subsequent editors except as aforesaid.

460. φθείρου R. Invernizzi, Elmsley, recentiores. φέρου the other MSS. and all editions before Invernizzi, except Junta which has φέρε.—τόδ' R. Invernizzi, Elmsley, recentiores, except Weise who gives τάδ'. ταῦτ' P. P¹. P². all editions before Invernizzi.—ἴσθι δ' R. Bergk. ἴσθ' the other MSS. and editions.

461. οὔπω μὰ Δί' οἶσθ' MSS. vulgo. οὔπω μὰ Δί'. οἶσθ' Bothe, Meineke, Blaydes, and Hall and Geldart.

463. σπογγίῳ R. Kuster, Bergler, Invernizzi, Bekker, Bergk, and Paley. σφογγίῳ the other MSS. and editions. But Aristophanes invariably writes the word σπόγγος, Wasps 600; Thesm. 247; Frogs 482, 487; Anagyrus, Fragm. 19.

472. οὐ δοκῶν με κοιράνους all MSS.

except R. and all editions except Invernizzi, Elmsley, and Bothe. *οὐ δοκῶν γε τυράννους* R. *οὐ δοκῶν με τυράννους* Invernizzi. *οὖν, δοκῶν γε κοιράνους* Elmsley. *οὐ δοκῶν γε κοιράνους* Bothe.

475. *ὦ φιλτάτιον καὶ γλυκύτατον* P. P[1]. P[2]. Hall and Geldart. *γλυκύτατον καὶ φιλτάτιον* (without *ὦ*) R. *ὦ γλυκύτατον καὶ φιλτάτιον* Paley. *γλυκύτατον ὦ φιλτάτιον* editions before Elmsley (except that Farreus has *γλυκύτατος*). *ὦ γλυκύτατον καὶ φίλτατον* Elmsley, Dindorf, recentiores, except Paley and Hall and Geldart. And Bekker reads the same except that he omits the *ὦ*. The reading of the editions before Elmsley made the second syllable of *φιλτάτιον* long, and Bentley therefore proposed *φιλαίτατον*. It seems to me that *φιλτάτιον*, the reading of all the MSS. so far as their reading is known, and of Suidas, is in any wise to be retained, as a comic quasi-diminutive, exactly suited to the verbal novelties of the present play; and no one can fail to perceive how tame the substitution of *φίλτατον* renders the line. The only question is whether we should accept the reading of the Parisian MSS.; or, with Paley, prefix *ὦ* to the reading of R. and so have a tribrach for the final foot, as in Frogs 1203. I am not sure that the tribrach is inadmissible in such a line as this; and the reading of the Parisian MSS. is not beyond exception: but on the whole it seems better to adopt it.

479. *πηκτὰ δωμάτων* MSS. vulgo. Scaliger suggested, and Brunck reads, *πακτὰ δωμάτων*.

480. *ἐμπορευτέα* MSS. (except P.) vulgo. *εὐπορευτέα* P. "An *ἐκπορευτέα*?" Bentley; and Dawes in his note on line 487 so quotes the verse. But the answer to Bentley's question must be in the negative: Dicaeopolis is not in the house of Euripides.

487. *παράσχες εἰποῦσ'* MSS. (except that P. has *παρέσχες*) vulgo. *παράσχες εἰπέ θ'* Hamaker, Blaydes. Blaydes also suggests *λέξον παρασχοῦσ'* and Meineke (V. A.) *παράσχες εὑροῦσ'*.—*δοκῇ* I. and (corrected from *δοκεῖ*) R. Dawes, Brunck, recentiores. *δοκεῖ* P. P[2]. all editions before Brunck. *δοκοῖ* P[1].

488. *ἄγαμαι καρδίας* MSS. vulgo: *I am well pleased with my heart*, like the *ἄγαμαι λόγων* of Birds 1744. Bergler refers to Rhesus 244 *ἄγαμαι λήματος*, *I admire his courage*. Dawes proposed *ἄγ' ἐμὴ καρδία*, which is adopted by Brunck and Weise. Porson proposed, and Dobree approved, *ἄγαμαι καρδία*.

490. *ἀλλ' ἴσθι νυν* Hermann, Elmsley, Dindorf, Bergk, recentiores, except Blaydes and Hall and Geldart, who, following a suggestion of Meineke, read *εὖ ἴσθι νυν*. The MSS. and all editions before Elmsley, and Bothe and Bekker afterwards, have simply *ἴσθι νυν*. Weise marks a lacuna before *ἴσθι*.

495. *λέγε* R. Invernizzi, recentiores. *λέγειν* P. P[1]. P[2]. F. F[1]. I. all editions before Invernizzi.

496. *ἄνδρες οἱ θεώμενοι* MSS. (except R.) vulgo. *ἄνδρες ὦ θεώμενοι* R. Invernizzi. *ὦνδρες οἱ θεώμενοι* Blaydes.

500. *καὶ τρυγῳδία* R. P[1]. P[2]. vulgo. P. has *τραγῳδία* here, and *τραγῳδίαν* in the preceding line. *χἡ τρυγῳδία* Brunck, Weise. "Recte abest articulus. Monuit Porsonus ad Hec. 788 saepius *ἱππικὴν* et *μουσικὴν* sine articulo usurpari. Hoc de omnibus artibus verum est."—Elmsley.

509. *μισῶ μὲν Λακεδαιμονίους* MSS.

(except R. and I.) vulgo. *μισῶ μὲν τοὺς Λακεδαιμονίους* R. I.

510. *καὐτοῖς* R. F. Suidas (s.v. *Ταίναρον*), Tyrwhitt, Invernizzi, Elmsley, recentiores. *καὐτὸς* P. P[1]. P[2]. I. F[1]. all editions before Invernizzi.

512. *ἐστιν ἀμπέλια κεκομμένα* MSS. (except R.) vulgo. *ἐστιν ἀμπέλια διακεκομμένα* R. Invernizzi. Bergk in a note to his first edition suggested *ἐστ' ἀμπέλια διακεκομμένα*, and this is read by Hall and Geldart. But Bergk withdraws the note in his second edition; since *κόπτειν*, not *διακόπτειν*, is the proper form in this connexion. Meineke proposed *ἐστι τἀμπέλια κεκομμένα*, which is adopted by Mueller and Van Leeuwen.

516. *τοῦθ' ὅτι οὐχὶ* R. P[2]. Brunck, recentiores, except Elmsley. *τοῦθ' ὅτ' οὐχὶ* P[1]. all editions before Brunck (but *ὅτ'* would stand for *ὅτε*). *τοῦτο οὐχὶ* P. *τοῦτό γ' οὐχὶ* Elmsley.

520. *ἴδοιεν* R. F. P. Suidas (s.v. *σίκυον*), Dawes, Brunck, recentiores. *εἶδεν* P[2]. and (with *εἴδειεν* superscript) P[1]. editions before Brunck.

521. *χονδροὺς ἅλας* Elmsley, recentiores, except Weise. *χονδρὰς ἅλας* R. *χόνδρους ἁλὸς* P. P[1]. P[2]. F. F[1]. all editions before Elmsley, and Weise afterwards.

526. *οἱ Μεγαρῆς* R. Brunck, recentiores. *οἱ Μεγαρεῖς* the other MSS. and all editions before Brunck.

528. *κἀντεῦθεν* MSS. vulgo. Athenaeus iii. 25 (p. 570 A), citing this passage, writes *κἀκεῖθεν*, and this is approved by Meineke and read by Holden and Merry. But though a very good reading, if supported by any authority, it was probably only a slip of memory on the part of Athenaeus.

531. *ἤστραπτ'* Bentley, Bothe, Weise, Blaydes in his first edition, and all subsequent editors except Bergk and Paley. And it is so written by Pliny in his very interesting epistle to Tacitus, Ep. i. 20. *ἤστραπτεν* MSS. vulgo. Enger (Preface to Lysistrata, p. xix) collects a number of passages in which he supposes the final *ν* to have been improperly added by transcribers for the purpose of preventing the elision of the vowel. I think that he goes too far, but in the present line I prefer *ἤστραπτ'* as giving a more forcible rhythm.

533. *μήτε γῇ* Bentley, Brunck, Elmsley, recentiores. *μήτ' ἐν γῇ* MSS. (except that I. has *ἐργῇ* for *ἐν γῇ*) all editions before Brunck. And the reading was replaced (from R.) by Invernizzi, to whom metre was an unknown thing. There is a precisely similar mistake in Knights 610.

538. *οὐκ ἠθέλομεν δ'* R. Bergk, recentiores, except Green and Hall and Geldart. *κοὐκ ἠθέλομεν* P. P[1]. P[2]. vulgo. Fritzsche (at Frogs 488), misled by Bekker's note into supposing that R. had *κοὐκ ἠθέλομεν δ'*, proposed to amend it by reading *οὐκ ἠθέλομεν δ'*, which in truth *is* R.'s reading.

541. *ἐκπλεύσας σκάφει* MSS. vulgo. Blaydes reads *ἐσπλεῦσαν σκάφει*, but in his note prefers *ἐσπλεῦσαν σκάφος*.

542. *ἀπέδοτο φήνας* MSS. vulgo. For *φήνας* Mueller reads *κλέψας* and Van Leeuwen *χῆν' ἢ*; whilst Bergk conjectures *ἀφήνας*, and Meineke (V. A.) *σήνας*. Reiske proposed to write the line *ἀφείλετ' Ἀθήνας κυνίδιον Σερίφιον*, and Hamaker *ἀπέδοτο δήσας Κύθνιον ἢ Σερίφιον*. And the last three words are substituted by Blaydes for *κυνίδιον Σεριφίων*.

556. *ἡμῖν* R. F. P. P[2]. M[3]. Dobree,

Bekker, Dindorf, recentiores, except Bothe, Weise, Meineke, Blaydes in his second edition, and Van Leeuwen. ὑμῖν I. P[1]. F[1]. vulgo. Blaydes in his first edition read ἡμῖν, but in his second preferred ὑμῖν "propter vicinum ἕδρατε." But the pronoun is connected with οἰόμεσθα, not with ἕδρατε.

563. ἀλλ' οὔ τι χαίρων Bentley, Blaydes, Bergk, recentiores, except Green and Paley. ἀλλ' οὐδὲ χαίρων MSS. (except that one or two have οὐδὲν) vulgo. The reason for the change of course is that οὔ τι is regularly used in this phrase, Wasps 186, Frogs 843; to which Blaydes adds Oed. Tyr. 363, Phil. 1299, Eur. Or. 1593. It is therefore strange to find Paley saying "No change is necessary, cf. Aesch. Theb. 1035, Peace 195, Thuc. i. 35"; where οὐδὲ is found in a totally different connexion.

566–71. ἰὼ Λάμαχ' κ.τ.λ. Except that for metrical reasons I have in the first line adopted Hermann's ὦ βλέπων for ἰὼ βλέπων, and in the sixth Dobree's τειχομάχας for τειχομάχος, I have throughout this little Chorus followed the reading and arrangement of the Ravenna MS. According to that MS. the system consists of *seven* lines, not *six* as the editions make it, nor *eight* as the Scholiast says. Of these seven lines, two (the fourth and fifth) are trochaic dimeters, one brachycatalectic, the other catalectic; the five other lines being dochmiac. The ordinary dochmiac is ⏑ – – | – ⏑ – |, and the first and third lines are pure dochmiac dimeters; but in the other lines the innumerable variations of the dochmiac make their appearance. The dactyl (εἴτε τις) at the commencement of a trochaic dimeter is very common. See Birds 396 and the Appendix there.

566. ὦ βλέπων Hermann, Elmsley, Bekker, Dindorf, recentiores, except Bothe, who in his second edition has ὁ βλέπων. ἰὼ βλέπων MSS. editions before Elmsley; and Bothe in his first edition.

569. εἴτε τις ἔστι ταξί|αρχος ἢ στρατηγὸς ἢ R. P. P[2]. F. M[3]. Brunck, Invernizzi, Bothe, Bekker, Holden, Green, and (with πάρεστι for τις ἔστι) Blaydes in his second edition. R. has it carefully divided into two lines, as in my text, but all the printed editions have it in one line. I do not know how it is written in the other MSS. εἴτ' ἔστι τις ταξίαρχος ἢ στρατηγὸς ἢ I. P[1]. F[1]. all editions before Brunck, except Grynaeus, who omits the τις. Elmsley struck out the words ἢ στρατηγὸς and substituted a third τις, for the purpose of making the line dochmiac; and he is followed by Dindorf, Weise, Meineke, Mueller, and Merry, but it seems impossible to omit ἢ στρατηγὸς, which is found in every MS.; and the Scholiast recognizes that the metre is not dochmiac throughout. Fritzsche (at Thesm. 833) with far greater probability omits the τις and makes the line an iambic trimeter; and this is followed by Blaydes in his first edition, Bergk, Paley, Hall and Geldart, and Van Leeuwen.

570. τειχομάχας Dobree, Dindorf, Weise, Bergk, recentiores. τειχομάχος MSS. vulgo. τειχομάχος γ' Elmsley. For the ἢ which precedes this word Cratander, possibly by a clerical error, has εἰ, and so all subsequent editions, except Gelenius, before Brunck. Hamaker

proposed πεζομάχας, Meineke and Herwerden, each in his V. A., τευχομάχας.

571. ἔχομαι μέσος R. P. P². Frischlin, Brunck, recentiores. ἴσχομαι μέσος P¹. editions, except Frischlin, before Brunck. This seems to be one of P¹.'s unfortunate emendations, intended to give an iambic ending to the Chorus.

575. ὦ Λάμαχ' ἥρως. This line is attributed to Dicaeopolis by P. P¹. P². I. and almost all editors; to the Chorus by R. and Invernizzi; and to the Semichorus by Brunck, Elmsley, and a few other editors. Meineke, at the suggestion of Hamaker, omits it. For λόφων (MSS. vulgo) R. has φίλων.

580. οὐκ οἶδά πω MSS. vulgo. Bergk changed πω into πῶς, which he gave to Lamachus; and this absurdity is approved by Meineke, and adopted by Mueller. In his V. A. Meineke proposes οὐκ οἶδ' ὅπως Ὑπο τοῦ δέους τῶν σῶν, a still greater absurdity. Blaydes suggested οὐκ οἶδ' ἔτι, which is adopted by Van Leeuwen.

581. ἰλιγγιῶ P. P¹. P². vulgo. ἠλιγγιῶ R. εἰλιγγιῶ Suidas (s. vv. εἰλιγγιῶ and ἰλιγγιαῖ), Dindorf (in notes), Weise, Blaydes, Meineke, Mueller, Hall and Geldart, and Van Leeuwen. And so R. spells it infra 1218. According to the Scholiast and Suidas the verb is spelled with an ει-, the noun with an ι-.

588. πτίλον γάρ ἐστιν; These words commence the speech of Dicaeopolis in the MSS. and vulgo. Bothe, not understanding the passage, destroyed all its humour by transferring them to Lamachus who, he imagines, was about to say "This is the πτίλον of an ostrich" when he is interrupted by Dicaeopolis. And this manifest corruption of the text is followed by Blaydes, Bergk, and subsequent editors except Green, Paley, and Merry. The words ὄρνιθός ἐστιν are given to Lamachus in the MSS., and editions before Elmsley who rightly gave both lines to Dicaeopolis. Weise is the only editor, after Elmsley, who gave these two words to Lamachus.

590. οἴμ' ὡς (that is, οἴμοι) MSS. Brunck, recentiores. The same Lamachus says οἴμ' ὡς ὑβρίζεις, infra 1117. οἶμ' ὡς (that is, οἶμαι) Scholiast, editions before Brunck.—τεθνήξει P¹. F¹. Brunck, Bothe, Weise, Mueller, Paley. τεθνήσει R. P². all editions before Brunck; and Invernizzi and Bekker afterwards. τεθνήξῃ P. τεθνήσῃ F. Dawes in his animadversions on Callimachus (Misc. Crit., p. 94) lays down, without giving one στριβιλικὶγξ of a reason for his statement, that the future τεθνήξομαι was not in use. The MSS., here and elsewhere, which had not in his time been collated, show that he was completely wrong. Here, for instance, much as the MSS. vary, there is not one which gives the active form. The only question is between τεθνήξομαι and τεθνήσομαι. It will be observed that the Ravenna MS. has τεθνήσει, and the Ravenna Scholiast's comment on the line is τὸ τέλειον ἐστὶν οἶμαι. Ἀττικοὶ δὲ διὰ τοῦ σ φασὶ τεθνήσει, that is to say, they spell it τεθνήσει not τεθνήξει. Dr. Rutherford, eager to support Dawes's dictum, metamorphoses the Scholium after the following fashion, τεθνήξεις· Ἀττικοὶ διὰ τοῦ σ τεθνήξεις, and gives as the explanation of these words "that is to say, the second person singular is τεθνήξεις not τεθνήξει." But even from

his text, which is not the Scholiast's, it would be impossible to extract that meaning. However Dawes's dictum is adopted by Dindorf and (save as aforesaid) subsequent editors.

591. *οὐ γὰρ κατ'* R. I. Kuster, recentiores, except as herein appears. *οὐ κατ'* contra metrum) all editions before Kuster. Scaliger suggested *οὔ σου κατ'*, which is read by Elmsley and Holden. *οὐ σὴν κατ'* Bergk. Meineke suggested *οὐ γὰρ κατ' ἰσχύν σοὔστιν*, which is read by Mueller.

592. *ἀπεψώλησας* MSS. vulgo. Bergk suggested *ἀπεψίλωσας*, which is read by Holden and Merry, I suppose for decency's sake.

601. *οἵους σὺ* MSS. all editions before Dindorf, and Bothe, Mueller, Merry, and Hall and Geldart afterwards. This seems the idiomatic construction, and is well supported by the MSS. in other places, as *οἵων περ αὐτὸς ὄντων*, Xen. Hell. i. 4. 16. *οἷος σὺ* Dindorf, though he acknowledges that the other construction is frequently found, but attributes it, for no reason, to the customary error of transcribers. And he is followed by subsequent editors except as aforesaid, and except that Holden reads *οἵους σε*.

608. *ὑμᾶς μὲν ἀεὶ* R. Suidas (s. v. *ἀμηγέπῃ*), Invernizzi, recentiores. *ὑμᾶς μὲν ἤδη* I. P[1]. P[2]. editions before Invernizzi. P. and F. have neither *ἀεὶ* nor *ἤδη*.

610. *ὧν ἔνη* (or *ἔνη* or *ἐν ᾗ* with varied or no punctuation between *ἐν* and *ᾗ*) MSS. vulgo. *ἐν ᾗ οὐκ* Brunck, Weise. *ἔτι* Invernizzi. Invernizzi wrongly reported R. as having *ἐνὶ*, and Elmsley is credited with the suggestion that *ἐνὶ* is a shortened form of *ἠνὶ*, *behold*; but that is a mistake; Elmsley made the suggestion that *ἐνῄ* (which he read) "fortasse pro *ἰδοὺ* dictum est ut *ἦν* vel *ἠνί*." However, on the strength of Elmsley's supposed suggestion, *ἐνὶ* is read in that sense by Dindorf, Bothe, Holden, Green, and Van Leeuwen. Blaydes reads *ἀνήρ*.

611. *καίτοι γ' ἐστὶ* MSS. vulgo. *καίτοι δ' ἐστὶ* Rapheleng. *καί τοὐστίν γε* Elmsley, Blaydes, Van Leeuwen.

612. *τί δαί; Δράκυλλος* MSS. vulgo. *τί δ' Ἀνθράκυλλος* Reiske, Mueller, Blaydes.—*κΕὐφορίδης* MSS. vulgo, except that in the MSS. and early editions the *καὶ* is written in full. *ἢ Εὐφορίδης* Elmsley, Meineke, Holden, Merry, Blaydes, Hall and Geldart, and Van Leeuwen.

613. *εἶδεν* P. P[1]. F[1]. Bergk (at Fragm. 16 of the *Γεωργοί*, Meineke, Com. Fragm. Graec.), Blaydes, Bergk, recentiores. *οἶδεν* R. F. M[3]. editions before Blaydes's first; and Bothe afterwards.

615. *ὑπ' ἐράνου* Bentley, Elmsley, recentiores, except that Blaydes, following a suggestion of Reisig, reads *ὑπ' ἐράνων*. *ὑπὲρ ἐράνου* MSS. editions before Elmsley.

621. *ταράξω* R. P. P[2]. Brunck, recentiores. *κατάρξω* P[1]. editions before Brunck. *καταράξω* I. No doubt P[1]. endeavoured to correct the reading of I.; but instead of striking out the initial *κα-* struck out the third *α*.

626. *ἀνήρ*, the aspirate, or article, was first added by Brunck.

627. *τοῖς ἀναπαίστοις* R. F. P. P[2]. and (as corrected) P[1]. Suidas (s. v. *ἀποδύντες*), Invernizzi, recentiores, except Bothe, Weise, and Blaydes. *τοὺς ἀναπαίστους* I. F[1]. and (originally) P[1]. and the other editions.

632. ἀποκρίνεσθαι all printed editions except Bekker, Bothe, and Hall and Geldart, who follow the MSS. in reading ἀποκρίνασθαι.

633. ἄξιος MSS. vulgo. Both Bentley and Dawes suggested αἴτιος as infra 641, which is adopted by Brunck, Bekker, Weise, and Meineke. On the other hand the αἴτιος of the MSS. and vulgo in the latter line is by Blaydes and Van Leeuwen changed into ἄξιος. One would certainly have expected to find the same word in both lines; but it is safer to follow the MSS. which are unanimous.

634. παύσας MSS. vulgo. πείσας Reiske, Blaydes.

635. μηδ᾽ . . . μηδ᾽ Holden (at Meineke's suggestion), Merry, Blaydes, and Van Leeuwen. μηδ᾽ . . . μήτ᾽ R. I. which I should prefer, were it not for Elmsley's denunciation of the reading in his note on Medea 4. μήθ᾽ . . . μήτ᾽ the other MSS. and vulgo.

636. ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις Bentley, Porson (Praef. Hec. 48), Elmsley, recentiores, except Bekker. ὑμᾶς οἱ πρέσβεις ἀπὸ τῶν πόλεων MSS. editions before Brunck; and Invernizzi and Bekker afterwards. ἀπὸ τῶν πόλεων ὑμᾶς οἱ πρέσβεις Kuster (in notes), Brunck.

640. εὕρετο πᾶν R. Dawes, Brunck, recentiores, except that some write it ηὕρετο. εὗρε τὸ πᾶν P. P¹. P². editions before Brunck.

643. ἀπάγοντες MSS. vulgo. "Correxi confidenter προσάγοντες," Blaydes. "Nimis confidenter" perhaps; since ἀπάγειν is the right word for *rendering* what is due; and is used, as Van Leeuwen points out, in precisely the same connexion in Wasps 707 εἰσίν γε πόλεις χίλιαι, αἳ νῦν τὸν φόρον ἡμῖν ἀπάγουσιν.

645. ὅστις παρεκινδύνευσ᾽ εἰπεῖν ἐν Ἀθηναίοις Hermann, Bothe, Dindorf, recentiores. All the MSS., and save as herein appears all the editions before Bothe's first, have ὅστις παρεκινδύνευσεν (or -νευσ᾽ ἐν) Ἀθηναίοις εἰπεῖν which violates the ordinary rule as to the caesura. We need not suppose that Aristophanes never wrote a line having what we are pleased to call a faulty caesura, but where there was no necessity for it, where the fault can be cured by a mere transposition of the words, it seems permissible to make that transposition. Brunck proposed ὅστις παρεκινδύνευσε λέγειν ἐν Ἀθηναίοις, but there was no conceivable reason for substituting λέγειν for εἰπεῖν which suited the metre just as well, and was accordingly restored by Hermann, and is read by the editors enumerated above. Porson proposed ὅστις γ᾽ εἰπεῖν παρεκινδύνευσ᾽ ἐν Ἀθηναίοις, but this departs more widely from the MSS. and is adopted only by Elmsley.

646. οὕτω δ᾽ MSS. vulgo. οὕτως Elmsley, putting a full stop at the end of the line, so as to make it refer only to what precedes; and οὕτως, without the full stop, is read by Blaydes, Bothe, and Meineke. Mr. Richards (Class. Rev. xv. 352) would write ὄντως for οὕτω δ᾽ referring to Xen. Hipparch. v. 9, 10.

650. γεγενῆσθαι R. P. P². vulgo. γενήσεσθαι P¹. Blaydes in his first edition proposed τε γενέσθαι, which Meineke approved, and τε γενέσθ᾽ ἂν is read by Mueller and Van Leeuwen. But Blaydes does not repeat the suggestion in his second edition.

651. κἂν τῷ πολέμῳ Blaydes, Bergk,

recentiores, except Green and Hall and Geldart. καὶ τῷ πολέμῳ MSS. vulgo.

655. τοι μή ποτ' ἀφῆθ'· ὡς κωμῳδήσει Elmsley, Porson, Dindorf, recentiores, except that Bothe reads ἀφῆσθ'. For ἀφῆθ' R. has ἀφήσετε, which Invernizzi gives as ἀφήσεθ' and he so reads. ἀφήσηθ' P. P[1]. all editions before Brunck, and Bekker afterwards. δείσηθ' P[2]. Brunck. With ἀφήσηθ', Scaliger and Bentley proposed to read κωμῳδεῖ for κωμωδήσει, and Kuster to omit τοι, which Brunck does. Blaydes proposes αὐτὸν μή ποτ' ἀφῆθ', ὡς κωμῳδεῖ; and Richards (Class. Rev. xv. 353) οὔ τοι μή ποτ' ἀφῆθ' ὡς κωμῳδεῖ.

656. πολλὰ διδάξειν. Owing to the recurrence of διδάσκων two lines below, Hamaker proposed to read πόλλ' ἔτι δράσειν and Richards πολλὰ ποιήσειν.

657. ὑποτείνων P[1]. Portus, recentiores. ὑποτίνων R. P. P[2]. editions before Portus. In this and the following verse οὔθ' . . . οὔδ' and οὐδ' . . . οὐδ' are the readings of R. Of the other MSS. and editions some have all οὐδὲ, others all οὔτε, and others otherwise.

671. ἀνακυκῶσι R. Bergler (in notes), Brunck, recentiores. ἀνακυκλῶσι the other MSS. and the editions before Brunck. The editor of the edition called Scaliger's says "ἀνακυκῶσι *Vet.*"; a very common form in his notes: but to whom he refers as *Vet.* I do not know. Certainly to none of the older editions in my list.

672. βάπτωσιν Hamaker, Blaydes. μάττωσιν R. P. F. F[1]. Brunck, recentiores, except Blaydes. μάττουσι I. P[1]. P[2]. editions before Brunck. Bergk suggested μυττωτὸν, and Meineke κάπτωσιν, two absurd conjectures.

674. εὔτονον R. F. F[1]. P[1]. P[2]. M[3]. ἀγροικότονον R. I. P[1]. P[2]. Both words are rightly so given by all editions before Brunck; and by Invernizzi, Bekker, Bergk, Meineke, Mueller, and Paley afterwards. ἔντονον and ἀγροικότερον P. Both errors, condemned by R. and the MSS. generally, are adopted by Brunck, Blaydes, Hall and Geldart, and Van Leeuwen. No other editors have ἔντονον, but ἀγροικότερον, first introduced by Brunck, is followed by subsequent editors except as aforesaid. See the Commentary.

685. ὁ δὲ νεανίας κ.τ.λ. The reading in the text is that of all the MSS. and (except as hereinafter mentioned) of all the editions. Unfortunately Elmsley, by some dire mischance, took νεανίας to be the accusative plural, and suggested that it might be better to read νεανίαν. And this is approved by Dindorf in his notes and adopted by Weise, Meineke, and Blaydes, though Meineke recants in his V. A. This has given rise to various emendations. Hamaker, always to the fore with a ridiculous suggestion, proposed to change ἑαυτῷ into ἑσάττει, beginning the following line with κᾆς; Meineke, always a good second, proposed ἑσάττων; Mueller not only proposed, but read, ἑταίρῳ; Kontos proposed ἐάν τῳ σπουδάσας ξυνηγορῇ, which Van Leeuwen brings into the text. And this was at first approved by Herwerden, but in his V. A. he says "hodie magis placet lenius Richardsi, felicis coniectoris, inventum ἐπ' αὐτῷ corrigentis." Mr. Richards's conjecture will be found in Class. Rev. xv. 353.

690. λύζει MSS. vulgo. The Scholiast remarks, rather incoherently, ἐὰν μὲν

διὰ τοῦ ζ, ὀλολύζει. ἐὰν δὲ χωρὶς τοῦ ζ, ἀλύει. This points to a variant ἀλύει, which Meineke promptly foists into the text, but nobody has followed him.

701. *προσαλισκόμεθα* MSS. vulgo. But Elmsley suggested that it might be read as two words *πρὸς ἀλισκόμεθα*, which is done by some editors. Elmsley also proposed *καὶ προσέθ' ἀλισκόμεθα*.

702. *τί ἀντερεῖ* Elmsley (in notes), Dindorf, Blaydes, Meineke, Mueller, and Green. *τίς ἀντερεῖ* MSS. vulgo. See Plutus 130 and the Appendix there. In both cases the error has probably arisen from a doubt as to the admissibility of the hiatus, *τί ἀντερεῖ, διὰ τί ὁ Ζεύς*;

703. *τῷ γὰρ εἰκὸς* MSS. vulgo. *πῶς γὰρ εἰκὸς* Blaydes. Yet he retains *τῷ γὰρ εἰκὸς* without a murmur in precisely the same connexion, Thesm. 839.

705. *Κηφισοδήμῳ* MSS. vulgo. *Κηφισοδήμου* Hamaker, Van Leeuwen, taking Evathlus to be the son of Cephisodemus.

708. *ὅς*, and in the next line *αὐτὴν τὴν Ἀχαίαν* MSS. vulgo. Hamaker proposed *ᾧ* and *Αὐτοκλῆς παλαίων*, Herwerden *ᾧ* and *Ἀνταῖος παλαίων*.

709. *ἠνέσχετο* MSS. vulgo. But the Etym. Magn. s.v. *Ἀχαιὰ* has *ἠνέσχετ' ἄν*, and this is preferred by Elmsley and several more recent editors. Blaydes, who read it in his first edition, discards it in his second.

710. *μέν γ' ἂν* Bentley, Dobree (referring to Lys. 720 and to his own note on Dem. de Corona 257. 10), Blaydes, Van Leeuwen. But R. P. F. have simply *μὲν*, and P[1]. M[8]. and the older editions *μὲν ἂν*. Kuster in his notes suggested *ἂν μὲν*, which is read by Brunck and several subsequent editors, and Reiske *μέντἂν*, which is read by Elmsley and the remaining editors.

712. *περιετόξευσεν* (or -ε) MSS. vulgo. Blaydes in his first edition read *ὑπερετόξευσεν*, which has not a shred of authority, and introduces a meaning quite alien to the present passage; but he is followed by Meineke, Mueller, Holden, Merry, and Van Leeuwen.

717. *φύγῃ τις ζημιοῦν* MSS. vulgo. Difficult as these words are, only three editors have altered the text. Paley for *ζημιοῦν* reads *ζημιοῖ*: whilst *φύγῃ* is changed by Blaydes into *ὄφλῃ*, and by Van Leeuwen into *σφαλῇ*.

718. *τῷ γέροντι . . . τῷ νέῳ* MSS. vulgo. In the proverb on which this line is founded, and in the passage from Antiphanes cited in the Commentary on 717, there is no article with the dative; and Porson, thinking the article improper, proposed to read *τὸν γέροντα μὲν γέροντι, τὸν νέον δ' ἔστω νέῳ*. But the article is quite right, and is indeed more dramatic. The poet is picturing in his mind two accusers, one old and one young, and two defendants, one old and one young; and says, "Pit the old accuser against the old defendant, and the young against the young."

720. *πᾶσι* R. Invernizzi, recentiores, except Weise. *τοῖσι* I. P[1]. editions before Invernizzi, and Weise afterwards. P. and F. omit the word, and P[2]. has *εἶπε*.

724. *λαχόντας τούσδ'* R. P. P[1]. Elmsley, recentiores, except Weise. *λαχόντας. τοὺς δ'* (as if the "whips" and the "market-clerks" were not identical) editions before Elmsley.

728. *φανερὰν* MSS. (except R.) vulgo. *φανερῶς* R. But it is the *στήλη*, when

erected, which is to be conspicuous, not the act of erecting it.

730. ἐπόθουν, and in the next line ἀθλίου MSS. vulgo. Bentley suggested ἐπόθευν and ἀθλίω, and these forms are adopted by some recent editors. But apart from the singular fact that both the MS. forms are found in Megarian inscriptions, such a change can be justified only on the assumption that Aristophanes put into his Megarian's mouth nothing but the strictest Dorian forms. That is an assumption which we are not at liberty to make; and I have therefore throughout retained the MS. forms, except where there was some special reason for rejecting them. Nor have I thought it necessary to mention, in every case, the alterations proposed by the sticklers for Doricisms.

731. κώριχ' ("*misellae filiolae*") Bekker, Holden, Paley; a diminutive of endearment like Ἰσμήνιχος, infra 954; and so Meineke in his V. A. κόριχ' R. κόριά γ' I. P^1. F^1. all editions before Elmsley, and Bothe afterwards. κόρι' P. P^2. F. κόρια κἀθλίου (or κἀθλίω) Meineke, Mueller. κώρι' Elmsley, Dindorf, recentiores, except as aforesaid. Blaydes suggested χοιρί' or χοιρίδι'; but that idea is obviously introduced for the first time in 738 infra.

733. ἀκούετε δὴ P^2. Bentley, Blaydes, Mueller, Holden, Merry, recentiores. The MSS. (except P^2.) have ἀκούετον δή, and so vulgo. This makes an anapaest follow a dactyl, a conjunction only tolerable under very special circumstances. I should myself have been disposed simply to omit the δή, which is so very common after the imperative of ἀκούω (see the corresponding line in Knights 1014 ἄκουε δή νυν, καὶ πρόσεχε τὸν νοῦν ἐμοὶ) that a transcriber may well have let it slip in by an oversight. But Bentley's emendation, subsequently confirmed by P^2., seems right, since the Megarian nowhere else uses the dual. Many other suggestions have been made. Elmsley proposed to substitute προσέχετον for προσέχετ' ἐμὶν, or the Doric form of πρόσχετε for ποτέχετε. Bergk proposed ἄκουε δή, Cobet ἄκουε δή, πότεχέ τ' ἐμὶν, which Meineke introduces into the text; though, as the speaker throughout the whole speech addresses the girls in the plural, it is not very likely that he should drop into the singular here.

740. τῶν χοιρίων MSS. vulgo. Hamaker proposed τὼς χοιρία, which Blaydes adopts.

743. ἄπρατα Ahrens, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. τὰ πρᾶτα P^1. vulgo. τὰ πρῶτα R. P. P^2. Zanetti, Farreus, Rapheleng.

748. Δικαιόπολιν ὅπα MSS. vulgo. Δικαιόπολίν γα. πᾷ Elmsley. Δικαιόπολις δὲ πᾷ Meineke, Mueller.

749. Δικαιόπολι R. Bekker, Dindorf, Blaydes, Bergk, recentiores, except Van Leeuwen. Δικαιόπολις the other MSS. and vulg.

750. τί ἀνὴρ MSS. vulgo. τί; ἀνὴρ Brunck, recentiores, except Bothe, Weise, and Blaydes. "Dicaeopolis comes forth at the summons. He finds the very first customer to be one of the long-excluded Megarians, and exclaims, as in surprise, 'What! a man of Megara!'"—Paley. But there was no ground for surprise. He had invited, and was expecting, Megarians.—ἵκομες Elmsley, recentiores, except Bothe and

Weise. ἵκομεν R. ἥκομες vulgo. ἥκομεν the other MSS.

753. Μεγαρεῖς R. and all the MSS. except P[1]. (but in R. somebody has written η in the open space above the εί, leaving however the εῖ untouched) and all editions before Brunck. Μεγαρῆς P[1]. Brunck, recentiores.

754. ὅκα μὲν ἐγὼ τηνῶθεν R. Invernizzi, recentiores, except Weise, and except that several editors write ἐγὼν. ὅκα μὲν ἐγὼν τηνόθεν P. ὅκα μὲν τηνόθεν P[2]. ἀλλὰ γὰρ ὅκα μέν γα τηνόθεν P[1]. I. all editions before Brunck. ὅκα μὲν ἐγώνγα τηνόθεν Brunck, Weise.—ἐμπορευόμαν (or -ην) MSS. vulgo. ἠμπορευόμαν Bothe. ἐνεπορευόμαν Van Leeuwen.

761. ὑμὲς τῶν ἀεὶ R. Invernizzi, recentiores, except Weise. ὑμὲς ὧν ἀεὶ the other MSS., all editions before Invernizzi, and Weise afterwards; but Junta to Portus punctuate after ὑμὲς. ποῖα σκόροδ' ἀμές; ὧν ἀεὶ Meineke.

766. ὡς παχεῖα καὶ καλά. Some would transfer these words to Dicaeopolis, but they seem more humorous in the Megarian's mouth. For καὶ καλά Meineke proposes χἠπαλά, and Blaydes reads χἀπαλά. But the vendor's repetition of καλὸς is excellent.

770. θᾶσθε τοῦδε τὰς ἀπιστίας MSS. vulgo: some editors however changing τοῦδε into the Doric τῶδε. Elmsley, objecting to the plural ἀπιστίας, wrote θᾶσθε τόνδε· τᾶς ἀπιστίας, *Look at this* (sc. τὸν χοῖρον, cf. Thesm. 1114); *the incredulity of the man!* Paley reads θᾶσθε τάνδε· τᾶς ἀπιστίας, saying that τάνδε is the reading of R. But this is a mistake; τάνδε is the reading of R. in the *following* line, not in this. Van Leeuwen reads θᾶσθε· τοῦδε τᾶς ἀπιστίας.

771. τάνδε χοῖρον R. Invernizzi, Bekker, Dindorf, recentiores, except Bothe. τόνδε χοῖρον the other MSS. and all editions (except Invernizzi) before Bekker, and Bothe afterwards. "Masculinum οὗτος est 773; sed ibi κύσθος dicitur."—Blaydes.

772. θυμητιδᾶν (variously accented) R. F. M[3]. Invernizzi, Dindorf, Green. θυματιδᾶν P. P[1]. P[2]. I. F[1]. θυμιτιδᾶν vulgo. Kuster in his notes proposed θυμιτᾶν (the older editions inserting νῦν before μοι), and this is followed by Bergler, Brunck, Elmsley, Bothe, and Blaydes in his first edition. In his second edition however (the νῦν having disappeared) Blaydes writes θυμιτάων.

775. εἴμεναι MSS. Dindorf, recentiores, except Bothe, Meineke, and Mueller. ἤμεναι a corrector of F., editions before Dindorf, and Bothe and Meineke afterwards; but some of the older editions write it ἤμενε. εἶμεν αὖ Mueller. Hamaker proposed, ingeniously enough, εἶμεν οὕτινος; and Meineke (V. A.) ἦμεν ἐκ τίνος. But this would be calling attention to their *parentage* (supra 741), which is the last thing the Megarian would do. He is speaking merely of their *ownership*.

777. χοιρίον Bentley, Brunck, recentiores. τὸ χοιρίον R. χοιρίδιον the other MSS. and all editions before Brunck.

778. οὐ χρῆσθα; σιγᾶς (or σιγῆς) MSS. vulgo. But there was no note of interrogation in the old editions, and the line was translated *non opus est tibi silentio, perditissime.* This was not very satisfactory, and the reading of Greg. Cor. de Dial. Dor. xli οὐ χρῆσθα σιγῆν was adopted by Brunck, Elmsley, Bothe, Dindorf, Weise, Blaydes in his first

edition, and Meineke. But Fritzsche, at Thesm. 554, pointed out that the MS. reading is correct, but that a note of interrogation should be placed after χρῆσθα and at the end of the line, as in the text; and that the line should be translated *Non vis? tacesne tu, perditissime?* And this is read by Bergk and all subsequent editors except Meineke, and Blaydes, who in his second edition reads (contrary to every MS.) οὐ χρή τυ σιγῆν.

782. πέντ' ἐτῶν. These words, in the MSS. and vulgo, are the conclusion of the speech of Dicaeopolis. Elmsley transferred them to the Megarian, and he is followed by Dindorf and most subsequent editors, but not by Bergk or Paley. They seem to me to form a very forced and unnatural commencement of the Megarian's speech, and a very natural conclusion of Dicaeopolis's.

784. ἀλλ' οὐδὲ MSS. (except R.) and vulgo. οὐ R. Dindorf proposed οὐχὶ, which is read by Weise and subsequent editors except Hall and Geldart. I presume that the reason of this defiance of the MSS. is the occurrence of οὐχὶ in the Megarian's reply, which is really no reason at all.

791. αἱ δ' ἂν MSS. (except R.) and vulgo. ἀλλ' ἂν R. Invernizzi, Dindorf. αἴ κα Blaydes, Meineke. αἴ κα δὲ Hamaker, Van Leeuwen.—κἀναχνοιανθῇ τριχὶ Ahrens, Bothe, Bergk, Mueller, recentiores. κἀναχνοανθῇ τριχὶ (contra metrum) MSS. (except I.) Bekker. κἀναχνοανθῇ γ' ἐν τριχὶ I. editions before Brunck. κἀναχνοανθῇ τᾷ τριχὶ Brunck, Invernizzi. Elmsley saw that these readings would not do, and that the third syllable of the verb should be long. He therefore wrote κἀναχνωανθῇ, and is followed by Dindorf and Weise. Meineke in his V. A. rejects the absurd line παχυνθῇ δ' ἀναχνοανθῇ θ' ὑστριχι which he gives in his edition, and approves κἀναχνοιανθῇ.

792. ἔσται R. Bentley, Invernizzi, recentiores, except Elmsley and Weise. ἐστι the other MSS., all editions before Invernizzi, and Elmsley and Weise afterwards.

803. τί δαὶ σύ; τρώγοις ἄν; κοΐ κοΐ κοΐ Elmsley, Blaydes, Hall and Geldart. τί δέ; καὶ σὺ τρώγοις ἄν; Ribbeck, Holden, Merry. It would be nearer the MSS. to read τί δαὶ σύ; κατατρώγοις ἂν αὖ; κοΐ κοΐ. The MS. readings are very confused. τί δαί; σύκα τρώγοις (or σύ κατρώγοις, the accent is wrong either way) ἂν αὐτός; κοΐ κοΐ R. Bothe. And so (with a triple κοΐ) P. F. And so with αὐτὸς ἄν for ἂν αὐτός F[1]. Fracini, Gelenius, Portus to Bergler. τί δέ; σῦκα τρώγοις αὐτὸς ἄν; I. and the other editions before Portus. τί δαὶ σὺ κατατρώγοις ἂν αὐτός; P[2]. and (with αὐτὸς ἄν;) P[1]. Kuster proposed τί; σῦκα τρώγοις αὐτὸς ἄν; And Brunck read τί δαὶ σύ; καὶ τρώγοις ἂν αὐτάς; κοΐ, κοΐ. This is followed by subsequent editors except as herein appears, though several of them, following Bentley, bracket the line; and Dindorf, Meineke, Green, and Van Leeuwen omit it altogether.

809. ἀλλ' οὔτι πάσας R. Dindorf (in notes), Blaydes, recentiores, except Green. ἀλλ' οὐχὶ πάσας the other MSS. and editions. This line forms the conclusion of Dicaeopolis's speech in most of the MSS. and vulgo; but Bothe in his second edition transferred it to the

Megarian, and this is followed by Bergk, Meineke, Blaydes, Hall and Geldart, and Van Leeuwen. And this seems in accordance with R. Neither R. nor Junta give the following line to a new speaker.

813. *ἕτερον* MSS. editions before Brunck, and Bekker afterwards; but as all MSS. and editions have *ἅτερον* in the next line, Brunck was fully justified in giving *ἅτερον* here, and he is followed by all editions except Bekker.—*τούτων* MSS. vulgo. *τοῦτο* or *τουτὶ* Elmsley, Bothe, Blaydes, and Van Leeuwen.—*τροπαλλίδος* R. F. P. P[1]. P[2]. vulgo. *τροπαλίδος* I. F[1]. M[3]. Elmsley, Dindorf, recentiores.

819. *φανῶ* MSS. vulgo. Blaydes in his first edition altered this to *φαίνω*, referring to 912 infra, where however the MSS. are not consistent, and where indeed he himself prefers *φανῶ*. See also 914 infra. He is, however, followed here by Meineke and Van Leeuwen.

823. *φαντάζομαι* MSS. vulgo. Valckenaer suggested *φαντάδδομαι*, like *γυμνάδδομαι* in Lys. 82, a change only justifiable on the assumption that Aristophanes allowed his Megarian to speak nothing but the strictest Doric, an assumption which there seems no ground for making. The change is however approved by Dindorf in his notes, and is made by Blaydes, Bothe, Meineke, Hall and Geldart, and Van Leeuwen. *φαντάζομαι.* ΔΙ. *ὑπὸ τοῦ*; MSS. vulgo. *φαντάζομαι* (or *φαντάδδομαι*) *ὑπό του.* ΔΙ. Brunck, Invernizzi, Bekker, Dindorf, Weise, Green, Blaydes. But the MS. reading is preferable. In Brunck's alteration the words *ὑπό του* add nothing to the sense.—*ἀγορανόμοι* Elmsley, recentiores, except Weise. *ἀγορανόμοι* R. F. P. P[2]. *οἵδ' ἀγορανόμοι* I. editions before Brunck, and in Aldus and most editions the two words are given to the Megarian, as if in answering the question *Who is it that denounces you?* he replied *These market-clerks.* Bentley proposed *οἱ 'γορανόμοι*, which is really identical with Elmsley's reading. Brunck, finding in P[1]. *ὦ ἀγορανόμοι*, read *ὦ 'γορανόμοι*, and so Invernizzi and Weise.

826. *τιὴ* (or *τίη*) MSS. editions before Brunck, and Invernizzi, Bekker, and Bothe afterwards. *τί δὴ* (as Wasps 251) Brunck, Dindorf, recentiores, except Bothe. Elmsley read *τί δαὶ*, as infra 912.

830. *τὰ χοιρίδι' ἀπέδου* MSS. vulgo. *ἀπέδου τὰ χοιρία* Elmsley, Bothe, Van Leeuwen.

832. *πόλλ'. 'Αλλ' ἁμὶν* R. Elmsley, recentiores. *πολλά γ'. 'Αλλὰ μὲν* I. editions before Elmsley. *πόλλ'. 'Αλλὰ μὴν* F. The other MSS. have *πολλά. 'Αλλὰ μὲν.*

833. *πολυπραγμοσύνη* R. Dindorf, Blaydes, Meineke, Holden, Green, Merry, and Hall and Geldart. *πολυπραγμονεῖς σύ γ'* Van Leeuwen. *πολυπραγμοσύνης*, *the busybodiness of me!* the other MSS. and editions. But this, as Paley (though he reads it) remarks, would require the article. Willems proposes *πολυπραγμοσύνη 'στιν' εἰς κεφαλὴν*, and Herwerden *πολυπραγμοσύνη* (vocative) *νῦν εἰς κεφαλὴν τράποιτ' ἐμοί.*

842. *πημανεῖ τι* (from a conjecture of L. Dindorf at Xen. Cyrop. viii. 7. 15) Dindorf, recentiores. *πημανεῖ* Suidas s.v. *πημανεῖται* MSS. editions before Dindorf. Elmsley observed "locum

sanum esse minime crediderim. Non male legeretur πημανεῖ τις." And this was adopted by Blaydes in his first edition, but in his second he rightly reads πημανεῖ τι, citing Soph. Oed. Col. 837 εἴ τι πημαίνεις ἐμέ, Ajax 1314 εἴ με πημανεῖς τι, and other passages.

843. ἐξομόργεται MSS. vulgo. ἐναπομόργεται Suidas s.v., Elmsley, Bothe, Meineke.

849. ἀποκεκαρμένος Reisig, Blaydes, Holden, Merry. ἀεὶ κεκαρμένος MSS. vulgo, except that many of the old editions have κεκαρμένον. Bentley suggested ἀνακεκαρμένος; Elmsley αὖ, κεκαρμένος, which is approved by Dindorf and read by Weise, Meineke, and Green; Fritzsche (at Thesm. 846) εὖ κεκαρμένος, which is read by Mueller and Van Leeuwen; and Bergk ἐγκεκαρμένος. But ἀποκεκαρμένος is abundantly supported by the σκάφιον ἀποκεκαρμένην of Thesm. 838 and the σκάφιον ἀποτετιλμένῳ of Birds 806.

850. ὁ περιπόνηρος Bentley, Elmsley, recentiores, except that Bekker gives οὐδ' in brackets, and Bothe with a star. οὐδ' ὁ περιπόνηρος MSS. editions before Elmsley.

851. ταχὺς MSS. vulgo. Bentley suggested παχὺς.

863. φυσεῖτε R. φυσῆτε P. P[1]. vulgo.

865. προσέπταυθ' R. P[2]. Invernizzi and all subsequent editors before Blaydes's second edition. πρόσεπταν P. P[1]. F. F[1]. editions before Invernizzi. προσέπτονθ' Blaydes in his second edition, Hall and Geldart, and Van Leeuwen. See Appendix to Birds 48.

866. Χαιριδεῖς MSS. editions before Brunck, and Bergk and Paley afterwards. Χαιριδῆς ceteri.

867. νεὶ F. Brunck, recentiores, except Bergk and Paley. νεῖ P. νὴ R. P[1]. P[2]. F[1]. editions before Brunck, and Bergk and Paley afterwards.

868. Θείβαθε (as supra 862 and infra 911), Elmsley, Holden, Merry, Blaydes, Hall and Geldart, and Van Leeuwen. Θείβαθι R. P. P[2]. F. vulgo. Θήβαθι I. P[1]. F[1].

869. τἄνθεια P[1]. F[1]. Brunck, recentiores, except Hall and Geldart. τἄνθεα R. F. P. P[2]. καὶ τὰ ἄνθεα (or τἄνθεα) I. editions before Brunck. Hall and Geldart give τἄνθια, erroneously supposing it to be R.'s reading.

870. ἐγὼ φέρω MSS. vulgo. ἰὼ φέρω Elmsley. ἰὼν φέρω Blaydes, Van Leeuwen.

876, 877. ὡσπερεὶ . . . ἐλήλυθας. This speech of Dicaeopolis is omitted by R., though commented upon by the Scholiast in the margin of that MS. It is found in all other MSS. and in all editions.

879. πικτίδας R. P. P[2]. F. Dindorf, recentiores, except Bothe, who in his second edition reads πηκτίδας. πυκτίδας P[1]. F[1]. M[3]. editions before Dindorf.

880. ἐνύδριας Elmsley (*metri gratia*), Dindorf (in notes), Bothe, Weise, Blaydes, Meineke, Holden, recentiores. ἐνύδρους MSS. vulgo, except that Brunck and some others write ἐνύδρως. ἐνύδρεις Scaliger, in notes.—ἐγχέλεις MSS. vulgo; but Dindorf in his notes suggested ἐγχέλεας, and Blaydes, Meineke, and Van Leeuwen have ἐγχέλιας.

882. εἰ φέρεις. The comma after φέρεις was inserted by Bothe.

884. κηπιχάριτται R. Meineke, Holden, Paley, Merry, Blaydes, Van Leeuwen. κηπιχάριττα (with accent either on penult. or on antepenult.) P. P[2]. I. F. M[3]. vulgo.

κηπιχαρίτως P¹. F¹. κηπιχαρίττευ Bothe in his first edition, and κηπιχάριται in his second. κηπιχάριττε Bergk.

893. ἔκφερ' R. Green, Merry. ἔσφερ' the other MSS. and editions. But ἔκφερ' seems certainly right. "For why," says Mr. Green, and the question is repeated by Dr. Merry and Herwerden (V. A.), "should the eel be taken in when the brasier was to be brought out?" To which I may add that the order is given, as the speaker goes on to say, in order that he and the eel may never be separated, μηδὲ γὰρ κ.τ.λ.; but if the eel was to be carried *in*, while Dicaeopolis remains *without*, the order would itself cause the very separation which it was designed to prevent.

894. ἐντετευτλανωμένης MSS. vulgo. Blaydes in his first edition suggested (1) ἐντετευτλιδωμένης, which is read by Meineke and Holden; or (2) ἐντετευτλιωμένης, which is read by Mueller, Blaydes in his second edition, and Van Leeuwen.

895. πᾷ R. P. Elmsley, Bothe, Meineke, Mueller, Hall and Geldart, and Van Leeuwen. πᾶ F. P¹. P². vulgo. πεῖ Brunck, Bekker. R., as is very common, has the iota subscriptum on the line, and Invernizzi takes its reading to be παῖ, *O boy*, and so edits it.

898. ἰώγα MSS. (except that P. has ἰώγε) vulgo. Brunck introduced ἰώνγα, which is adopted by several editors.

899. ἐντεῦθεν ἐκεῖσ' R. Bekker. ἐνθένδ' ἐκεῖσ' (or ἐνθένδε κεῖσ') the other MSS. and editions.—ἄξεις; BO. ἰὼ P¹. F¹. Elmsley, Dindorf (in notes), Weise, recentiores, except Bothe, Green, and Paley, though for ἰὼ some write ἰὼν and Blaydes ἰώνγ'. R. and apparently all the other MSS. have ἄξεις ἰών; making the Boeotian's speech begin with the following line, and so vulgo. Brunck discovered the present reading in P¹. (a MS. of little value, see the Commentary on Eccl. 987) and described it as a "lectio haud invenusta," though he did not himself adopt it. But it is something more than a "haud invenusta" reading; it seems *necessary* that the Boeotian should express his acquiescence in the alternative proposal of Dicaeopolis. The Scholiast says γράφεται καὶ ἰὼ, ἀντὶ τοῦ ἐγώ· καὶ δύο στιγμαὶ ἐν τῷ ἄξεις, εἶτα τὸ ἰώ.

900. ἐν Ἀθάναις Bekker, Meineke, R. having ἐν Ἀθήναις. Ἀθάναις (without ἐν) the other MSS. and vulgo. Elmsley, thinking that ἐν was required and not being acquainted with R.'s reading, changed Ἀθάναις into Ἀθάνασ', and this (with full knowledge of R.'s reading) is followed by Bothe, Mueller, Holden, and Van Leeuwen. Ἀθάνης Bp. Blomfield (Mus. Crit. ii. 584), Blaydes.

905. σιὼ MSS. vulgo. θιὼ Blaydes, Meineke, Mueller, Holden, and Hall and Geldart.

911. Δεύς R. M². Elmsley (unaware that any MS. so read), Bekker, recentiores. Ζεύς the other MSS. and editions.

912. ταῦτα. τί δαὶ κακὸν MSS. vulgo. ταῦτα. τί δὲ κακὸν Bentley, Bothe, Meineke, Mueller, Holden, Green, Merry. ταυταγί. τί δαὶ (omitting κακὸν) Dindorf, Weise. τάδε. τί δαὶ κακὸν Blaydes. ταῦτα. τί δ' ἄδικον Kraus.

913. ἦρω (or ἥρω or ἦϊρω) R. P¹. P². F¹. all editions before Brunck. But Brunck finding ἦρα in P., his best MS., and knowing that the Boeotians in some cases change ω into α, read ἦρα, and

has been followed by subsequent editors.

916. πολεμίων γ' R. P. P^1. F. F^1. Invernizzi and most subsequent editors. πολεμίων (without γ') I. P^2. Suidas, s. v. θρυαλλὶς, vulgo.—θρυαλλίδας MSS. vulgo. θρυαλλίδα Suidas, ubi supra, Elmsley, Dindorf, Weise, Meineke, Mueller, Holden, Green, and Merry.

917. διὰ θρυαλλίδος Bentley, Paley. διὰ θρυαλλίδας P^1. F. F^1. I. M^3. vulgo. θρυαλλίδας (without διὰ) P. P^2. Brunck suggested τὰς θρυαλλίδας, and Schutz διὰ τί (for δῆτα) τὰς θρυαλλίδας. But it is plain from the verse which follows that the word should be in the singular. Elmsley read καὶ θρυαλλίδα, which is followed by Dindorf, Weise, Holden, and Van Leeuwen. Blaydes διὰ θρυαλλίδα, which is followed by Bothe, Bergk, Meineke, Mueller, Green, and Merry. The line is omitted in R.

919. οἴμοι τίνι τρόπῳ; This is a conjecture of Elmsley adopted by Dindorf, Blaydes, Meineke, and all subsequent editors except Paley and Hall and Geldart. All other editions have NI. οἶμαι. ΔΙ. τίνι τρόπῳ. And that is supposed to be the reading of all the MSS. I do not know about the other MSS.; but it certainly is not the reading of R. which, though it places the δύο στιγμαὶ (our colon, the sign, in the middle of a line, of a new speaker) after θρυαλλίς; gives the remaining three words as one sentence οἶμαι τίνι τρόπῳ. The accent on οἶμαι and its junction with τίνι τρόπῳ seem strongly in favour of Elmsley's conjecture.

924. αἴφνης. See the Commentary. αἱ νῆς F. P^2. αἱ νῆες R. I. M^3. αἱ νηῦς P. P^1. F^1. all editions before Brunck. εὐθὺς Pierson (on Moeris, s. v. νῆες), Brunck, recentiores, except as hereinafter mentioned. Bothe had αἱ νηῦς in his first edition, and αἰνῶς in his second. Fritzsche in note 29 to his essay on the second Thesmophoriazusae proposed a rearrangement of the line, σελαγοῖντ' ἄν. ΔΙ. αἱ νῆς, ὦ κάκιστ' ἀπολούμενε, and this is adopted by Blaydes in his first (but not in his second) edition, Holden, and Green.

927. ἐνδήσας φέρω MSS. vulgo. But P^1., an inveterate conjecturer, has η over the ω in φέρω, and φέρῃ is accordingly read by Brunck, Invernizzi, Weise, and Paley. But it is plain that the tying-up was to be done by Dicaeopolis. Elmsley proposed ἐνδήσω φέρειν, *pack him up for carriage*; and Dindorf ἐνδήσω φέρων, which is read by Merry and Blaydes. ἐνδήσω σφόδρα Van Leeuwen.

928. φορούμενος MSS. vulgo. But there is a doubt about the quantity of the second syllable of καταγῇ, and on the assumption that it is long here, as in 944 infra, φορούμενος is changed into φερόμενος by Brunck, Elmsley, Bekker, and Paley. The line is omitted by Dindorf, Meineke, Holden, and Van Leeuwen, and bracketed by Bothe, Bergk, Mueller, and Green.

931. ἂν μὴ φέρων κατάξῃ MSS. vulgo. The line is quoted by Moeris, s. v. ἐμπολή, and there a few MSS. have μὴ καὶ φέρων κατάξει, which Elmsley introduces into the text here; and so Blaydes in his second edition.

944. καταγείη MSS. vulgo. But on the assumption that the second syllable is short here, as in 928 supra, Cobet proposed κατεαγοίη, which Meineke approved, but only Hall and Geldart

have introduced into the text: and indeed an anapaest is inadmissible in this little system. Mueller reads *καταξείας*, and so Van Leeuwen.

945. *κρέμαιτο* R. P. P[2]. F. Invernizzi, recentiores. *κρέμαιτό γε* P[1]. editions before Invernizzi.

947. *γέ τοι θερίδδειν* MSS. vulgo. Blaydes changed *γε* into *γα*, and is followed by Hall and Geldart and Van Leeuwen. Brunck changed *θερίδδειν* into *θερίδδεν*, and is followed by all subsequent editors except Bergk, Paley, and Hall and Geldart. For *τοι θερίδδειν* Blaydes reads *συνθερίδδεν*.

949. *συνθέριζε* MSS. vulgo. *σὺ θέριζε* Meineke, but in his note (having discovered, I imagine, that in this system the acatalectic lines invariably end with a long syllable) he prefers *νῦν θέριζε*, which is read by Mueller and Holden. The MSS. and (except as hereinafter mentioned) the editions have *συνθέριζε καὶ τοῦτον λαβὼν*, which makes this stanza longer by a dipody than the corresponding stanza in the strophe. Some editors mark a lacuna in the strophe, but there can be little doubt that all the six stanzas are in the same metre. I have followed Bergk and Merry in omitting *τοῦτον λαβών*. Elmsley, Bothe, Dindorf, and Green omit or bracket *συνθέριζε*.

950. *πρόσβαλλ'* MSS. (except F[1].), Invernizzi, recentiores, except Weise and Bergk. *πρόσβαλ'* F[1]. *πρόβαλλ'* all editions before Invernizzi; and Weise and Bergk afterwards.—*ὅπου* MSS. editions (except Blaydes) before Bergk; and Van Leeuwen afterwards. *ὅποι* Fritzsche, Blaydes, Bergk, recentiores, except Van Leeuwen.

954. *ἰὼν* R. Invernizzi, recentiores, except Weise and Blaydes. *ὦ* P. P[2]. F. I. M[3]. all editions before Brunck. P[1]. and F[1]. have neither *ἰὼν* nor *ὦ*, and commence the line with *ἴθι δή*, obviously one of P[1].'s conjectures, and so (with *δή* converted into *δῆθ'*) Brunck and Weise. Blaydes makes five conjectures, one of which, *λαβὼν* for *ἰὼν*, he inserts in his text; but in his Addenda he reverts to Brunck's reading with *ἴθι νυν* for *ἴθι δῆθ'*.

955. *κατοίσεις* MSS. vulgo. The *κατὰ* is used not, as Mueller supposes, because "Thebae in depressa regione sitae sint," but to convey the idea of *home* as in *κάτειμι, κατέρχομαι, κατάγω*, and many other compounds. *μάλ' οἴσεις* Blaydes in both editions; and in his second he also adopts Bergk's very probable conjecture of *εὐλαβουμένως* for *εὐλαβούμενος*.

959. *τίς ἐστι*; MSS. vulgo. *τί ἐστι*; Elmsley, Dindorf, recentiores, except Bothe and Hall and Geldart. But cf. infra 1018, 1048.

960. *ἐκέλευε* Elmsley, Blaydes, Meineke, recentiores, except Hall and Geldart. *ἐκέλευσε* MSS. vulgo. But all MSS. (except I.) and editions have *ἐκέλευε* in the same speech two lines below.—*ταύτης τῆς δραχμῆς* all MSS. (except R.) and all editions before Dindorf. *ταυτησὶ τῆς δραχμῆς* R. *ταυτησὶ δραχμῆς* Dindorf, recentiores. Bekker, reading *ταύτης τῆς*, gave *ταυτησὶ* as R.'s reading, meaning for *ταύτης*, but it was supposed that he meant it for *ταύτης τῆς*, and consequently Dindorf and subsequent editors suppose themselves to be following R.'s reading, which they are not. All MSS. have the *τῆς*.

965. *τρεῖς κατασκίους λόφους* all printed

editions except Hall and Geldart. *τρεῖς κατασκίοις λόφοις* R. P. *τρισὶ κατασκίοις λόφοις* the other MSS., whence Blaydes thought of *τρισὶ κατάσκιος λόφοις*, but saw that the *τρεῖς κατασκίους λόφους | σείει* of the Septem 379 and the *τοὺς λόφους σείων* of Peace 1178 formed an insuperable objection to the adoption of this conjecture. It is however adopted by Hall and Geldart. But line 967 makes it abundantly clear that *κραδαίνων* governs *τοὺς λόφους*.

967. *ἐπὶ ταρίχει* Reiske, Dobree, Dindorf (in notes), Weise, Blaydes, Bergk, recentiores. *ἐπὶ ταρίχη* MSS. vulgo. I have, though with some hesitation, followed Reiske and Dobree because *ἐπὶ ταρίχει* is such a very common phrase; and the plural *ταρίχη* is almost unknown. The words *τοὺς λόφους κραδαινέτω* seem to be introduced, as Dobree observed, *παρὰ προσδοκίαν*.

970. *κιχλᾶν* MSS. (except R.) vulgo. *κιχλῶν* R. Dindorf, who however repents in his notes.

971. *εἶδες ὦ, εἶδες ὦ* MSS. vulgo. Suidas, quoting the lines s. v. *ἀνθηρὰ*, has *εἶδες ὦ* once only, and this is followed by Elmsley and Van Leeuwen. But it is most unlikely that the expression should have been duplicated by a transcriber.

973. *οἷ' ἔχει σπεισάμενος* P. P[1]. F[1]. Brunck, Elmsley, Bekker, recentiores. *σπεισάμενος οἷ' ἔχει* R. Invernizzi. *σπεισάμενος* (without *οἷ' ἔχει*) P[2]. I. *σπεισάμενον* (without *οἷ' ἔχει*) editions before Brunck, and Bothe afterwards. *οἷον ἔχει σπεισάμενος* Suidas, s. v. *ἀνθηρά*.

981. *παροίνιος ἀνὴρ* MSS. vulgo. Elmsley suggested, but did not read, *παροινικὸς*, and this is read by Blaydes, Meineke, Holden, and Hall and Geldart. Suidas, s. v. *πάροινος*, in a quotation full of errors, has *πάροινος ἀνὴρ*, which is converted by Cobet into *πάροινος ἁνήρ*, and this, though contrary to the metre, is brought into the text by Van Leeuwen. See the Commentary on 971.

983. *κἀνέτρεπε* Elmsley, Bothe, Dindorf, Blaydes, Meineke, recentiores. *κἀνέτραπε* MSS. vulgo.

986. *μᾶλλον ἔτι* Hermann, Dindorf, Bergk, Mueller, recentiores, except Hall and Geldart. *μᾶλλον ἐν* MSS. vulgo; contra metrum.

988. *εἶδες ὡς ἐπτέρω*. This line, composed of two cretics, is omitted in all the MSS. and in all the editions before Blaydes's second. In R. the line following 987 begins *ταί τ'*, and this with a lacuna marked before it is read by Dindorf and subsequent editors (except Bothe's second) before Blaydes's second. So F. and M[3]. except that they have *ται δ'*. P[1]. P[2]. F[1]. begin it with *τάδ'* and so or *τᾷδ'* by all editions before Bergler who writes *τὰ μὲν*. P. reads *τῶδ'*, and *τῷδ'* is read by Brunck, Elmsley, Bothe, and Bekker; but in his second edition Bothe has *τοῖς*, while Invernizzi has *καί τ'*, supposing that to be R.'s reading. But a corrector of R. had written in the margin before *ται* the letters *ἐπτέρ* (there being no room for the *ω*), and the full *ἐπτέρωται* is given in the Scholium. The letters *ἐπτέρ* are very strong and dark, and no one could help noticing them; but being written in the margin they were apparently regarded by Bekker as part of the Scholium, and he did not mention them as belonging to the text. It is however clear that they are intended to form

one word with the ται, and since Herwerden called attention to them there has been no doubt that the ται is a remnant of ἐπτέρωται, which is accordingly adopted by Blaydes, Hall and Geldart, and Van Leeuwen. There is still one missing cretic, which I have ventured to supply by the words εἶδες ὡς. Before ἐπτέρωται had been discovered, Schutz had written οὐκ ἂν οὗτός γ' ἴοι τῷδ', Bergk proposed εἶδες ὦ τόνδ'; ἐπείγει, Walsh εἶδετ' οὖν, ὡς ἐπῆρταί, Hoffman ἀλλ' ὅδ' οὖν πᾶς ἀνεῖταί, and Meineke οὑτοσὶ δ' ἐπτόηταί. Blaydes and Hall and Geldart adopt Meineke's οὑτοσὶ δ' with ἐπτέρωται. Van Leeuwen, who had followed Elmsley's mistake in the strophe, here too brings down ἐπτέρωται into the following line, a course which the unanimous testimony of the MSS. shows to be wrong. The line beginning τοῦ βίου was also originally omitted in R., but is restored in its right place by another hand. In that line τάδε (not found in any MS.) was inserted by Brunck for metrical reasons and is universally adopted.

993. ἢ πάνυ MSS. vulgo. ἦ πάνυ Kuster, Elmsley, Merry, Blaydes, Van Leeuwen.

994. προσβαλεῖν MSS. vulgo. In the edition called "Scaliger's" it is mentioned that somebody had proposed προσλαβεῖν, a proposal subsequently repeated by Reiske.

997. ὄρχον I. and all printed editions except as hereinafter mentioned. κλάδον the other MSS. ὄσχον Brunck to Weise, and Holden. ὄζον Bergk.

998. ἐλᾶδας (or ἐλαΐδας) ἅπαν ἐν κύκλῳ R. F. M[3]. Bekker, Weise, Bergk, recentiores. ἅπαν ἐλαΐδας (or ἐλᾶδας) ἐν κύκλῳ editions before Bothe. ἅπαν ἐλᾶδας κύκλῳ P. P[1]. P[2]. I. Bentley, Bothe, Blaydes. But Bentley was merely bringing the then accepted reading into harmony with the metre and was not aware of R.'s reading. Meineke in the Berlin "Hermes" for 1866 (p. 422) would substitute ἁπαλὰς for ἅπαν ἐν, relying on the language of the fourth Country Epistle of Aelian, Ἀνθεμίων Δράκοντι, which is little more than a copy of the present passage. "What have you been doing?" says the letter-writer to his friend, "what work of utility have you been performing? ἐγὼ γὰρ ἀμπελίδος ὄρχον ἐλάσας, εἶτα μοσχίδια συκίδων παραφυτεύσας ἁπαλὰ, ἐν κύκλῳ περὶ τὸ αὔλιον κατέπηξα ἐλᾶδας. Then I had supper, pea-soup and three bumpers of wine, and fell asleep with pleasure."

1021. κἂν πέντ' ἔτη MSS. vulgo. The Scholiast says ἀντὶ τοῦ εἰς πέντε ἔτη. Scaliger proposed κὰς πέντ' ἔτη, and Elmsley reads κεἰς πέντ' ἔτη. Bentley proposes κἂν πεντέτεις. Cf. supra 188.

1032. τοῦ Πιττάλου R. M[3]. and (as corrected) F. Bentley, Bergk, Paley. τοὺς Πιττάλου P. P[1]. P[2]. and (originally) F. vulgo.

1035. ποι P. P[2]. vulgo. που R. P[1]. F[1]. Invernizzi, Dindorf (in notes), Bergk, Paley.

1037. ἐνεύρηκεν. This reading is attributed to Dobree (I do not know where he suggested it) and is adopted by Dindorf, Blaydes, Bergk, and all subsequent editors, except Hall and Geldart; a few of them however, contrary to the usage of the best MSS., writing it ἐνηύρηκεν. Dobree is said to have failed to find another example of

this compound, but the preposition ἐν is certainly required, and the Oxford Lexicographers refer to Josephus, Jewish War v. 13. 5. There it is said that some of the Jews who deserted to Titus had swallowed some gold pieces; and it was rumoured that all of them had done so. And therefore the barbarians in the Roman Camp, Syrians and Arabians, τοὺς ἱκέτας ἀνατέμνοντες ἠρεύνων τὰς γαστέρας to find gold; ὀλίγοις δ' ἐνευρίσκετο. R. has ἀνεύρηκεν and so (with an occasional ἀνηύ- as before) Portus, Scaliger, Faber, Brunck, recentiores, except as aforesaid. ἀνεύρηκέ the other MSS. and editions.

1048. Δικαιόπολι (once) τίς οὑτοσί; (twice) MSS. vulgo. Δικαιόπολι (twice) τίς οὑτοσί; (once) Dobree, Dindorf (in notes), Blaydes, Meineke, Holden, Van Leeuwen. The only reason for this strange inversion of the MS. reading is given by Dindorf, who says, "Parum apte illud τίς οὑτοσὶ repetit Dicaeopolis, cuius non multum refert cognoscere quis advenerit." But the repetition is intended as a sign, not of curiosity, but of impatience.

1055. μυρίων R. Invernizzi, Bekker, Hall and Geldart. χιλίων (or χιλιῶν) the other MSS. and editions.

1062. ἀξία MSS. vulgo. αἰτία, a suggestion of Blaydes in his first edition, is adopted by Meineke, Mueller, Holden, Merry, Blaydes, Hall and Geldart, and Van Leeuwen. But though αἰτία makes the sense plainer, it also makes the line more prosaic. οὐκ ἀξία τοῦ πολέμου means *not up to the mark of the war, not sufficient for the war*: as when Demosthenes (Περὶ συμμοριῶν 33) says οὐκ ἄξια τοῦ πολέμου τὰ χρήματα. Here, therefore, as supra 633, I prefer to abide by the reading of the MSS.

1064. ὡς ποιεῖτε τοῦτο; R. P[1]. F[1]. Dindorf, Weise, Mueller, Paley, Hall and Geldart. ὡς ποιεῖται τοῦτο; P. P[2]. F. I. M[3]. vulgo. Elmsley proposed, but did not read, ὡς ποιείσθω τοῦτο; Blaydes in his first edition read ὡς ποιῆσαι τοῦτο, removing the note of interrogation to the end of the line, but in his second edition reverts to ποιεῖται. Van Leeuwen reads ὡς ποιητέ' ἐστὶ, placing the note of interrogation after νύμφῃ. The line is omitted by Meineke.

1071. ΚΗΡΥΞ. Before Elmsley the speaker was called ἄγγελος, but Elmsley observing that in 1083 Lamachus himself calls him ὁ κῆρυξ, prefixed that name to the speech; and he is very generally, though not quite universally, followed. R. gives no name, but merely notifies a fresh speaker by a stroke.

1078, 1079. ἰὼ στρατηγοὶ . . . ἑορτάσαι. Both these lines are given to Lamachus by Elmsley, Dindorf, Weise, Bergk, and subsequent editors except Blaydes and Van Leeuwen. Before Elmsley, and by Bekker afterwards, the first is given to Lamachus and the second to Dicaeopolis. Blaydes and Van Leeuwen reverse this, giving the first to Dicaeopolis and the second to Lamachus, while Bothe gives both to Dicaeopolis. R. has a stroke before each line, as if each was spoken by a different speaker.

1082. Γηρυόνῃ τετραπτίλῳ MSS. vulgo. Γηρυόνη τετράπτιλε Van Leeuwen.

1093. τὰ φίλταθ' Ἁρμοδίου, καλαί MSS. vulgo. Indeed it may be said that the line is so read in every edition, for though Blaydes in his first edition gave τὸ "φίλταθ' Ἁρμόδι'" ᾄδεται, he reverts in

his second to the reading of the MSS. But several ingenious conjectures have been made for the alteration of the line. Velsen proposed, and Meineke in his V. A. proposed (independently, it would seem), to read τὰ φίλταθ' Ἁρμόδι'· οὐ καλά; translating *saltatrices, scolii cantus; nonne haec pulcra sunt?* Blaydes gives a great number of guesses, such as ὀρχηστρίδες τ' ὦ φίλταθ' Ἁρμόδι' ὡς καλαί. Professor Tyrrell in a note to his translation proposes ὀρχηστρίδες ἐς τὸ "φίλταθ' Ἁρμόδι' οὐ" καλαί, *dancing-girls famous for the Harmodius song.* Mr. R. T. Elliott in the Journal of Philology for 1907 proposes to read τὰ (or τὸ) φίλταθ' Ἁρμόδι' οὐκ ἄλαι, *there are waiting for you dancing-girls and Dearest Harmodius, not wanderings* (as for Lamachus); and two lines below would replace μεγάλην by μετ' ἄλην.

1095. μεγάλην ἐπεγράφου τὴν MSS. vulgo. Blaydes suggested τὴν μεγάλην ἐπεγράφου, but reads μεγάλην ἐπιγέγραψαι. The unusual position of the τὴν is probably due to the words τὴν Γοργόνα being introduced παρὰ προσδοκίαν.

1096. καὶ δεῖπνόν τις ἐνσκευαζέτω MSS. vulgo. παῖ, δεῖπνόν τε συσκεύαζέ μοι Blaydes. His reason for the alteration is twofold: (1) He thinks it necessary to show to whom Dicaeopolis is speaking, quoting Reiske's question "Ad quemnam pertinet σύγκλειε?" But on the stage the look and gesture of Dicaeopolis would show this plainly enough. (2) He considers συσκευάζειν and not ἐνσκευάζειν to be the proper word for the occasion, citing Wasps 1251. But the two cases are totally different. There the articles have to be brought *together*. Here they are already brought together, and have only to be put *into* the supper-chest. Herwerden would read σὺ κλᾷ'· ἐμοὶ δεῖπνόν τις εὖ σκευαζέτω.

1097. ΛΑ. παῖ, παῖ. This line is omitted in R., doubtless because the next line commences with the same words. It is found in all the printed editions.

1102. σὺ δημοῦ θρῖον Elmsley, Dindorf (in notes), Weise, Blaydes, Bergk, recentiores, except Paley, whose note however shows that he intended to read it. σὺ δὴ παῖ θρῖον (or θρίον) R. P. P[1]. F. F[1]. Brunck, Invernizzi, Bothe, Bekker, and (in their text) Dindorf and Paley. δὲ δὴ σὺ παῖ θρῖον (or θρίον) I. editions before Brunck, which Bentley and Kuster proposed to amend by omitting σὺ. δὴ σὺ παῖ θρῖον P[2]. M[3]. Elmsley's admirable conjecture is in need of no confirmation; but it is to some extent confirmed by the Scholium cited in the Commentary. And cf. Knights 954.

1111, 1112. ἀλλ' ἦ, *Can it be that* (see Wasps 8, and the note there) Hartung, Bergk, Mueller, Paley, Merry, Van Leeuwen. I ought to have written ἀλλ' ἦ in Thesm. 97. ἀλλ' ἧ vulgo, and apparently the MSS. generally, except that P. is said to have ἥ in the first line and ἧ in the second. I am not sure how R. means to accent the word.

1123. καὶ τῆς ἐμῆς MSS. vulgo. "Hotibius" proposed to read καὶ τοὺς ἄμητας κριβανίτας, Herwerden παῖ, τῆς σιπύης, and Van Leeuwen ἐκ τῆς σιπύης.

1125. τυρόνωτον MSS. vulgo. Plutarch in his "Comparison of Aristophanes and Menander," no doubt by a slip of memory, has γυρόνωτον, which is ap-

proved by Kuster and Meineke, and introduced into the text by Holden. Thus a witticism is changed into a banality.

1128. τοὔλαιον. ἐν τῷ χαλκίῳ Dindorf, recentiores, except Bothe. Before Dindorf there was a punctuation after the χαλκίῳ but not after τοὔλαιον. Pollux x. 92 quoting the line gives τοὔλαιον ἐκ τοῦ χαλκίου, and this is adopted by Elmsley and Bothe.

1130. ἔνδηλος γέρων R. Bekker, Meineke, Holden, Merry, and Hall and Geldart. εὔδηλος γέρων the other MSS. and editions.

1131. κελεύων R. F. F[1]. P[1]. Bentley, Reiske, Brunck, recentiores. κελεύω P. P[2]. I. editions before Brunck.

1137. τὸ δεῖπνον MSS. vulgo. Schutz conjectured τὸ δέπας νυν; and Herwerden τὸν οἶνον, which Van Leeuwen reads.

1141. νίφει κ.τ.λ. This line is omitted by R., I suppose, because the transcriber could not decipher the MS. he was copying, for a space is left for it, and the Scholium by the side (ἀντὶ τοῦ ψυχρά· οἱ γὰρ ἐπὶ πόλεμον ἐξιόντες ἐπετηροῦντο τὰς διοσημίας) is clearly a comment on it. It appears in all the other MSS. and editions. Some recent editors, feeling it a hardship that Lamachus should be allotted two lines and Dicaeopolis only one, endeavour to redress the grievance by inventing another line for the latter; inserting after the first line of Lamachus's speech ΔΙ. τὸ δεῖπνον αἶρου καὶ βάδιζ', ὦ παῖ, λαβών: and in Dicaeopolis's final speech substituting for αἶρου τὸ δεῖπνον the words νίφει (or σίζει or κνισᾷ) βαβαιάξ.

1145. ῥιγῶν καὶ R. F. F[1]. P[1]. Invernizzi, recentiores, except Weise. ῥιγοῦν καὶ P. Brunck, Weise. ῥιγῶντι I. editions before Brunck. ῥιοῦγνων καὶ P[2].

1149. ἀνατριβομένῳ τε MSS. vulgo. For τε Reiske suggested γε, which is adopted by Elmsley and others. Various alterations have been suggested in this little system to adjust the proceedings of the two antagonists in a more suitable manner. Brunck changes this line into σοὶ δ' ἀνατρίβειν γε τὸ δεῖνα, which is simple and probable enough. Others would bring down line 1145 σοὶ δὲ ῥιγῶν κ.τ.λ. to precede the present line, changing τῷ δὲ in line 1146 to χὤδε (Bothe) or κᾆτα (Blaydes). Others would make more extensive alterations.

1151. ξυγγραφέα. I have substituted this for τὸν ξυγγραφῆ, which is read by the MSS. and vulgo. I take the article to be omitted before both ξυγγραφῆ and ποιητὴν by way of contempt. It is not "Antimachus the prose writer, the poet," but "Antimachus a prose writer and a poet forsooth." Elmsley reads τὸν μέλεον τῶν μελέων ποιητὴν, which is adopted by Weise, Blaydes, Mueller, Holden, and Merry. This is very neat, and is to some extent supported by the lines of Antiphanes which Elmsley quotes from Athenaeus xiv. 50, but departs too far from the MS. reading. For τὸν ξυγγραφῆ Meineke conjectures τὸν ξυρίαν, Professor Tyrrell τὸν ζαγραφῆ, and Herwerden συρραφέα. Hall and Geldart propose τὸν ψακάδος ξυγγραφέα, τὸν μελέων ποιητὴν, "ut ψακάδος pro ψηφίσματος sit παρ' ὑπόνοιαν." Bothe and Nauck omit τὸν ξυγγραφῆ in the strophe, and Bothe αὐτῷ κακὸν, and Nauck νυκτερινὸν in the antistrophe.—

τῶν μελέων ποιητὴν R. I. Invernizzi, Elmsley (and those who followed him in reading τὸν μέλεον), Bekker, and Meineke. τὸν μελέων ποιητὴν P. P[1]. P[2]. F. F[1]. M[3]. Grynaeus, Brunck, and (save as aforesaid) recentiores. τὸν μελέων τὸν ποιητὴν editions before Portus, and Kuster afterwards. τῶν μελέων τὸν ποιητὴν Portus, Scaliger, Faber, Bergler.

1155. ἀπέκλεισε δείπνῶν (so accented) R. ἀπέκλεισε δείπνων Bothe. ἀπέκλεισε δειπνῶν Invernizzi, Paley. ἀπέλυσ' ἄδειπνον I. vulgo. And so (with ἀπέλυσεν) the other MSS. ἀπέκλεισ' ἄδειπνον Elmsley, Bothe, Bekker, and Mueller.

1158. πάραλος MSS. vulgo. παρ' ἁλὸς Fr. Thiersch, Mueller, Holden. ἐπὶ τραπέζῃ R. I. vulgo. And so P. P[2]. except that they omit the iota subscript, as do several of the older editions, by a mere oversight. ἐπὶ τραπέζης F. F[1]. P[1]. Elmsley, Dindorf, Meineke, Green.—κειμένη MSS. vulgo. κειμένῃ Fr. Thiersch, Mueller, Holden, Merry. This they fortunately translate, otherwise it would be hard to understand. "τραπέζῃ κειμένῃ est mensa extensa, ad dapes recipiendas proposita."—Mueller. It is not easy to see how the words can have that meaning, or how that meaning is suitable here. The word required is obviously κειμένη, which all the MSS. give us. And indeed this little apologue affords a striking example of the nonsense into which learned men are accustomed to convert the wit and poetry of Aristophanes. The place of honour is, as usual, due to Hamaker and Meineke. Hamaker begins by proposing to read τευθίδα κατεδόμενον for τευθίδος δεόμενον. Even Meineke, usually his most faithful follower, is obliged to admit that this is an "inanis lusus." But he makes amends for this by saying "Optime de his meritus est Hamakerus" in proposing λιπαρά τ' for πάραλος and εἰσέλθοι for ὀκέλλοι. On the latter change he is enthusiastic: "ΕΙΣΕΛΘΟΙ et ΟΚΕΛΛΟΙ sibi sunt simillima," he says. I see no similarity myself; and at all events there is this difference between them, that ὀκέλλοι is the very word required, and εἰσέλθοι makes no sense at all. If we add to these Fr. Thiersch's κειμένῃ we shall see that the whole of the poet's metaphor, by which the cuttle on its table sails like a ship across the room to Antimachus, has absolutely disappeared.

1165. βαδίζων MSS. vulgo. Bentley observed "Forte βαδίζοι sed vide Schol." Elmsley too suggested βαδίζοι· κᾆτα, but was similarly restrained by the Scholium. See the Commentary. Van Leeuwen introduces βαδίζοι κᾆτα into the text.

1166. κατάξειε MSS. vulgo. Dindorf conjectured πατάξειε, which is adopted by Meineke, Mueller, and Holden; and by Blaydes in his first, but not in his second, edition.

1167. τὴν κεφαλὴν R. Invernizzi, Bekker, Bergk, recentiores, except Green and Hall and Geldart. τῆς κεφαλῆς P. P[2]. I. vulgo.

1168. λαβεῖν R. F. F[1]. P[1]. Invernizzi, recentiores. βαλεῖν P. P[2]. editions before Invernizzi.

1170. πέλεθον P[1]. vulgo. σπέλεθον R. P. P[2]. Bekker, Weise. And doubtless Aristophanes would have so written had the metre permitted. See Appendix at Eccl. 595.

1172. *τὸν μάρμαρον.* Hermann proposed, and Meineke reads, *τὸν βόρβορον.*

1175. *χυτριδίῳ* R. Dawes, Brunck, recentiores. *χυτρίῳ* the other MSS. and all editions before Brunck.

1177. *ἔρι' οἰσυπηρὰ* Portus, recentiores. And this, if it needs confirmation, is confirmed by Pollux vii. 28. *ἔργ' οἰσυπηρὰ* MSS. editions before Portus. R. omits the line, leaving the usual blank space, which however has not been filled up. But R.'s scholia comment upon the line, which is found in all other MSS. and in all editions.

1181. *ἐξήγειρεν* (*ἐξέγειρεν* R.) MSS. vulgo. The only editor who has altered the text is Van Leeuwen, who inserts his own conjecture *ἐξέσεισεν.* But Brunck conjectured *ἐξήραξεν*, Dobree *ἐξήλειψεν* or *ἐξέτριψεν*, Seager *ἐξήρειξεν*, and Blaydes *ἐξέθραυσεν.* Several editors bracket the line, and Blaydes, followed by Meineke, would omit all the eight lines from *καὶ Γοργόν'* to *κατασπέρχων δορί.* This is on account of the obvious inconsistencies which, however, I think are intentional.

1183. *ἐξηύδα μέλος* MSS. vulgo. *ἐξηύδησ' ἔπος* Blaydes. For *πεσὸν* at the end of the preceding line Bergk suggests, and Van Leeuwen reads, *λιπών.* But *λιπὼν* is not the word required. It should be something equivalent to *ἰδών.*

1185. *φάος τοὐράνιον* Arthur Palmer: see the Commentary. *φάος τοὐμόν* R. *φάος γε τοὐμόν* the other MSS. and vulgo. *φάος τόδ'* (with *οὐδὲν* added after *οὐκέτ'*) Nauck, Cobet, Holden, Merry, Blaydes, Van Leeuwen. And so, with *τοῦτ'* for *τόδ'*, Meineke and Mueller.

1187. *δραπέταις, λῃστὰς* MSS. (except R.) vulgo. *δραπέταις λῃσταῖς* R. Elmsley, Bekker. *δραπέτης λῃστὴς* Schutz, Blaydes; a rather attractive reading, since it makes Lamachus the recipient, instead of the giver, of the spear-thrust, in accordance with his own statement just below. But it seems impossible to identify the "runaways" with the "raiders."

1190. *ἀτταταῖ, ἀτταταῖ* here and 1198 infra, R. Invernizzi, Dindorf, Blaydes, Bergk, recentiores. *ἀτταπαττατὰ* here and *ἀτταλαττατὰ* 1198, the other MSS. (except M³., which has *ἀτταπαττατὰ* in both places), all editions before Invernizzi, and Weise afterwards. And Elmsley, Bothe, and Bekker do not wholly adopt R.'s reading.

1191. *τάδε γε* P. P¹. vulgo. *τάδε* (without *γε*) R. P². Dindorf, Green.

1195. *ἐκεῖνο δ' οὖν* I. P¹. F¹. all editions before Invernizzi; and Weise and Hall and Geldart afterwards. The *οὖν* is omitted in the other MSS. and editions. —*αἰακτὸν ἂν γένοιτο* Porson (omitting the *οἰμωκτὸν* of the MSS. as a mere gloss), Dindorf, Blaydes, Bergk, recentiores. But Bergk, arranging the lines antistrophically, was the first to suggest that the *μοι* which in the MSS. and editions followed *γένοιτο* should be omitted, and this suggestion is adopted by Meineke, Mueller, Holden, Merry, Hall and Geldart, and Van Leeuwen. *αἰακτὸν ἂν οἰμωκτὸν ἂν γένοιτό μοι* I. all editions before Brunck. Brunck added a *γ'* to the first *ἂν*, and so Weise *αἰακτὸν οἰμωκτὸν ἂν γένοιτό μοι* R. P. P². F. M³. Invernizzi, Elmsley, Bothe, and Bekker. *αἰακτὸν οἰμωκτὸν γένοιτ' ἂν μοι* P¹. F¹.

1196. εἴ μ' ἴδοι F¹. Elmsley, Bothe in his first edition, Blaydes, Meineke, Merry, and Hall and Geldart. ἄν μ' ἴδοι R. Bekker, Dindorf, Bothe in his second edition, and Green. ἂν εἴ μ' ἴδοι F. Bergk, Mueller, Holden. γὰρ εἴ μ' ἴδοι I. P. P¹. P². editions before Elmsley; and Weise afterwards. γὰρ ἄν μ' ἴδοι Paley. εἰ νῦν μ' ἴδοι Van Leeuwen. The loss of the line in the antistrophe which corresponds to this makes it impossible to ascertain the true reading. It was probably, however, an iambic senarius.

1197. κᾆτ' ἐγχάνοι F¹. Elmsley, Bothe, Blaydes, Bergk, recentiores. κατεγχάνοι F. κατεγχάνοι γε I. P. P¹. P². all editions before Elmsley; and Weise afterwards. κᾆτ' ἐγχανεῖται R. Bekker, Dindorf, Green.—ταῖς ἐμαῖς τύχαισιν R. F. F¹. Elmsley, recentiores, except Weise. ταῖς ἐμαῖσι τύχαις I. ταῖς ἐμαῖσιν ἂν τύχαις P. P¹. P². editions before Elmsley; and Weise afterwards.

1201. κἀπιμανδαλωτὸν R. P. P¹. P². F. F¹. Elmsley, recentiores, except as hereinafter mentioned. κἀπιμανδαλωτὸν ἄν. editions before Brunck. κἀνεπιμανδαλωτὸν I. Bentley suggested καὶ τὸ μανδαλωτὸν αὖ. And Brunck and Weise read κἀπιμανδαλωτὸν αὖ, while Elmsley in his note preferred καὶ τὸ μανδαλωτὸν (without αὖ); and this is adopted by Blaydes and Meineke. On the other hand Mueller and Van Leeuwen read τὸ μανδαλωτὸν without either καὶ or αὖ. But there seems no reason for deserting the unanimous testimony of the MSS. in favour of ἐπιμανδαλωτόν. After this line a line has dropped out, answering to the Δικαιόπολις εἴ μ' ἴδοι τετρωμένον of the strophe, which, as it came immediately before the triumphant *For I was the first to drain the Pitcher*, was probably a demand on his attendants for further tokens of affection. Bergk having made, by the insertion of ἂν before εἰ, an iambic senarius of the line in the strophe, and finding two lines below another iambic senarius without a partner, proposed to transpose lines 1202 and 1203, making Dicaeopolis's speech end with the lines ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν. τὸν γὰρ χόα κ.τ.λ. And this is followed by Mueller, Holden, and Merry, but seems quite out of character.

1206. Λαμαχίππιον MSS. vulgo, except that R. has Λαμαχιππίδιον. Meineke proposed Λαμαχίσκιον, which Van Leeuwen brings into the text. It has been suggested, and is very probable, that this line was originally preceded by an iambic senarius, making this speech of Dicaeopolis balance that of Lamachus.

1207, 1208. στυγερὸς . . . δάκνειν. These lines are arranged in the text as in the MSS. and vulgo. Bergk proposed to read ΛΑΜ. στυγερὸς ἐγώ. ΔΙ. τί με σὺ κυνεῖς; ΛΑΜ. μογερὸς ἐγώ. ΔΙ. τί με σὺ δάκνεις; And this change is made by Meineke and all subsequent editors except Paley and Van Leeuwen; but seems destructive of the dramatic character of the dialogue, which consists of remarks by Lamachus, burlesqued by Dicaeopolis. For under Bergk's arrangement Dicaeopolis "haec ad meretrices osculis et morsiunculis os eius vellicantes dicit" (Blaydes). This seems absurd enough; but Van Leeuwen's explanation is even more mirth-inspiring, viz. that Lamachus is addressing

"unum e pedissequis. Dilectissimi ducis vulnera osculatur pedissequus dolore abreptus." The true meaning of the passage was long ago pointed out by Elmsley; "Dicaeopolis Lamachum osculatur qui eum indignabundus remordet."

1210. τῆς ξυμβολῆς Bothe. R. P. P². F. M³. have ἐν μάχῃ between these two words, and so Brunck to Bekker inclusive, and Weise. P¹. I. F¹. have ἐν μάχῃ νῦν (doubtless one of P¹.'s futile conjectures) and so all editions before Brunck. Bothe ejected the words ἐν μάχῃ νῦν as an obvious gloss, an alteration approved by Fritzsche and Enger, and one which seems to me plainly right. Dindorf went further and ejected the τῆς also, an alteration followed by Blaydes, Bergk, and all subsequent editors (save that Bergk and Paley merely put ἐν μάχῃ in brackets), but which seems to me plainly wrong. For the article is almost (not quite) always found in ejaculations of this kind; τῶν τιτθίων 1199 supra, τῆς λεπτότητος τῶν φρενῶν Clouds 153, τοῦ μαντεύματος Wasps 161, &c.; and is here required by the metre.

1211. σ' ἔπραττεν. The MSS. have ἐπράττετο, and so vulgo, but this makes the line a syllable too long. Bothe therefore wrote ἐπράττετ', taking the last letter as elided before the ἰὼ of the following line; but this is not permissible. Bergk proposed σ' ἔπραττεν, which is read by Mueller and Holden.

1213. τήμερον Παιώνια P. νῦν γε σήμερον Παιώνια R. Cf. Eccl. 716 and the Appendix there. νῦν γε τήμερον Παιώνια Invernizzi, Bekker, Blaydes. νυνὶ τήμερον Παιώνια P¹. P². vulgo. νῦν Παιώνια Bothe. The words νῦν (or νυνὶ) and τήμερον can hardly stand together, and I have therefore adopted P.'s reading, inserting in the preceding line an ἰὼ before the second Παιάν; so that the two lines become symmetrical.

1221. σκοτοβινιῶ R. F. P². Brunck, recentiores. σκοτοδινιῶ (as two lines above) I. editions before Brunck. The line is omitted in P. and P¹.

1222. ἐς τοῦ Πιττάλου R. Bentley, Invernizzi, recentiores, except Blaydes and Van Leeuwen. Cf. supra 1032. εἰς (or ἐς) τὸν Πιττάλου P. I. M³. editions before Invernizzi. εἰς (or ἐς) τὸν Πίτταλον F. P². Elmsley said "Erunt qui malint ὡς τοὺς Πιττάλου," and Blaydes so reads. In Wasps 1432 we have ἐς τὰ Πιττάλου, which Van Leeuwen introduces here.

1224. με φέρετε R. P. P¹. F. F¹. M³. Hall and Geldart. μ' ἐκφέρετε P². all printed editions except Hall and Geldart. It is marvellous that Hall and Geldart should be the only editors who have adopted the reading of R. which, apart from the overwhelming MS. evidence in its favour, seems to me indubitably right. Lamachus, wishing to be taken to the house of Pittalus, must necessarily for that purpose be taken *out* (ἐξενέγκατε) of the theatre. Dicaeopolis, wishing to appeal to the πέντε κριταὶ who were inside the theatre, must necessarily for that purpose himself remain *within*.

1226. ὀδυρτά (adverbial) variously accented. MSS. vulgo. Suidas (s. v. ὀδυρτική) has ὀδυρτῇ, which was approved by Kuster, and is read by Brunck, Bothe, and Blaydes.

1228. εἴπερ καλεῖς γ' R. Elmsley, recentiores, except Dindorf, Weise, Blaydes, and Van Leeuwen. εἴπερ καλεῖς the other MSS., all editions before Elmsley; and Dindorf and Weise afterwards. εἴπερ κρατεῖς γ' Blaydes, which Meineke approves. εἴπερ καλεῖ γ' Van Leeuwen.—ὦ πρέσβυ R. and apparently all the MSS. Bentley, Brunck, recentiores. But all editions before Brunck omitted the ὦ, and Kuster suggested σὺ πρέσβυ.

While these sheets were passing through the Press another edition of the Acharnians has been announced. Whether it has already been published I do not know: I have not seen it. I extremely regret that I was unaware of an excellent little edition of the Play by Mr. C. E. Graves published at Cambridge in the year 1905.

THE

KNIGHTS OF ARISTOPHANES

Oxford
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(ΑΡΙΣΤΟΦΑΝΟΥΣ ΙΠΠΕΙΣ)

THE

KNIGHTS OF ARISTOPHANES

ACTED AT ATHENS AT THE LENAEAN FESTIVAL B.C. 424

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

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INTRODUCTION

In the Parabasis of the Wasps, exhibited two years after the Knights, Aristophanes gives in an allegorical form a vigorous and picturesque sketch of his own dramatic career. He was a second Heracles, he says, and had set himself, in the manner of his great prototype, to rid the land of the monsters and prodigies which infested it. And the first Labour of this Attic Heracles was to attack the all-powerful demagogue, then beyond all doubt the most formidable personage in Hellas. No achievement would demand greater courage; none was more urgently required. For Athens, which had followed the lead of a Solon, a Themistocles, and a Pericles, was now in the hands of a corrupt and rapacious demagogue, destitute of all elevated and Panhellenic sentiments, and determined, for his own dishonest purposes, to oppose every overture from Sparta which could result in the restoration of Panhellenic unity and concord. To shake this pernicious influence was the young poet's first desire; and this is the way in which he describes to the Athenian people the attack which he made upon it in the Knights:—

When first he began to exhibit plays, no paltry *men* for his mark he chose,
He came in the mood of a Heracles forth to grapple at once with the mightiest foes.
In the very front of his bold career with the jag-toothed Monster he closed in fight,
Though out of its fierce eyes flashed and flamed the glare of Cynna's detestable light,
And a hundred horrible sycophants' tongues were twining and flickering over its head,
And a voice it had like the roar of a stream which has just brought forth destruction and dread,
And a Lamia's groin and a camel's loin, and foul as the smell of a seal it smelt.
But He, when the monstrous form he saw, no bribe he took, and no fear he felt,
For you he fought and for you he fights.—Wasps 1029–37.

Such is the poet's own description of the Comedy before us. It was exhibited at the Lenaean festival in the month of February, 424 B.C., and obtained the prize; the unsuccessful competitors being Cratinus with his Satyrs, who was placed second, and Aristomenes with his Woodcarriers, who was placed last. As in the case of the Acharnians, so here; we know nothing of the competing Comedies except their names; not a syllable of either the Satyrs or the Woodcarriers has survived to our own days. That the prize should have been awarded to so uncompromising an attack on the great demagogue, made before the very people whom his eloquence could sway more easily than that of any other contemporary orator, is indeed a remarkable fact, and is a sufficient proof of the statement which has often been made, that though Cleon could sway the counsels of the Athenians, he never succeeded in winning their respect.

Aristophanes claimed, and was justified in claiming, that he made his attack upon Cleon when the latter was at the very height of his power (*μέγιστον ὄντα*, Clouds 549), for only a few months before the exhibition of the Knights, he had by a lucky and extraordinary chain of events attained a pre-eminence which no other demagogue either before or after his time could ever succeed in acquiring.

Cleon, the son of Cleaenetus, was a leather-seller by trade, a trade which apparently included every branch of the business, from the manufacture of leather itself from the undressed hide (the special business of a tanner) to the manufacture and sale of all articles constructed out of leather. The business itself does not seem to have been of a particularly profitable character, since Cleon is said to have been still a poor man when he resolved to give it up and to devote himself to "the more lucrative profession of politics."

For political life it is obvious that he had a special aptitude. He was by far the most persuasive speaker of the day. His strong and straightforward oratory, garnished with homely and familiar metaphors, and rising on occasion to thunder-rolling denunciation, could carry an Athenian audience with him in a manner which was quite beyond the

power of any rival orator; his vigilance was felt in every quarter of the empire; and he was full of resource, and could find a way to extricate himself from the most inextricable difficulties [1].

But he was corrupt and rapacious [2] even beyond the ordinary run of Athenian demagogues. Poor though he was when he entered the political arena, he left behind him, we are told by Critias [3], an estate worth 50, or (as some MSS. read) 100 talents, the greater part of which must have been amassed during his seven years of leadership after the death of Pericles. And in truth at this period a demagogue had unexampled facilities for the acquisition of wealth. The Athenian Demus had assumed the power of increasing or lowering the tribute to be paid by the subject allies, and of assessing the amount to be contributed by each individual city. In this, as in other respects, the Isles (as the allied states were, with singular inaccuracy, commonly called) were entirely at the mercy of the Athenian Assembly; and found it necessary for their own safety, at whatever cost, to secure the advocacy and buy off the hostility of the leading orators "whose resistless eloquence wielded at will that fierce democracy." And Cleon was the orator who was most to be feared, and whom it was most necessary to propitiate, not only on account of his supreme influence with the Assembly, but also because his special talent lay in denunciation, so that the terms *διαβάλλειν* and *διαβολαὶ* are inseparably associated with his career. To what acts of violence his merciless logic could drive the Athenian people we know from the resolution which he prevailed upon them to pass for the massacre of the entire Mitylenaean Demus. The language of Wasps 675–7 is of course merely comic, but it is impossible to doubt that he received large sums both from the allies and from Athenian officials in the shape of bribes and of blackmail.

[1] Thuc. iii. 36, iv. 21; Knights 75, 626–9, 758, &c.

[2] *δωροδόκος εἰς ὑπερβολὴν ὑπῆρχεν.*—Scholiast on Lucian's Timon. 30.

[3] *λέγει Κριτίας Κλέωνι πρὸ τοῦ παρελθεῖν ἐπὶ τὰ κοινὰ, μηδὲν τῶν οἰκείων ἐλεύθερον εἶναι· μετὰ δὲ, πεντήκοντα* (some MSS. read *ἑκατὸν*) *ταλάντων τὸν οἶκον ἀπέλιπε.*—Aelian, V. H. x. 17.

He is first known in the pages of history as the proposer of the resolution to which we have just referred with regard to the people of Mitylene, and, when the Athenians began to repent of that terrible proposal, as the earnest advocate of carrying it into effect. The speech which Thucydides puts into his mouth on this occasion is of course the historian's own composition, and does not condescend to notice the speaker's oratorical tricks and devices; but it is no doubt a true exposition of the sentiments which the historian believed he would profess, and as such exactly carries out the determination ascribed to him by the Comic Poet of pursuing his own ends and the city's aggrandisement without the slightest regard to the dictates of humanity or the rights of others. There is not from the beginning to the end one noble or generous sentiment; there is no appeal to any elevated motives; its thesis throughout is merely this, "It is for the interest of Athens that this wholesale slaughter should take place." Your rule is a tyranny, he declares; all your allies would revolt if they dared; you must use the tyrant's method and make such a terrible example of these revolters that others may fear to do the like. To be of a lenient disposition, to act from an impulse of pity, are two of the greatest dangers to an empire like yours. Nor is it sufficient to punish the leaders and spare the Demus. None must escape. And just as Paphlagon does in the Knights, he roundly accuses his opponents of receiving bribes to oppose him. However, he could not prevent the rescinding of the resolution, though by a very small majority, and had to content himself with the slaughter of the 1,000 citizens who had been sent as prisoners to Athens.

Such was Cleon's first appearance in the actual pages of history, but we know from the Comic Poets that long before that time he had distinguished himself as the bitter assailant of Pericles, particularly when that great statesman had been wise enough and strong enough to restrain the Athenians from issuing out of the city to attack the overwhelming army of Archidamus during the first invasion of Attica. And from the promptitude with which in the Comedy he accuses the Sausage-seller of belonging to the illustrious (but accursed) race of the Alcmaeonidae, we

may, I think, safely infer that he attacked Pericles on that score, and seconded the demand of the Spartans to drive the Athenian leader on that pretence from the helm of the State; a result which would have made Cleon, even during the life of Pericles, the most important personage in Athens. Whether it was Cleon who actually obtained the decree which did in fact temporarily depose Pericles from his official position is uncertain. Plutarch (Pericles, chap. 35) tells us that some said it was Cleon; others, Simmias; and others, Lacratidas. But in any event we may be sure that the attack would be eagerly supported by the ambitious demagogue. And soon afterwards, on the death of Pericles, he at once succeeded to the supreme power in the Athenian Assembly.

One thing however was still against him: he had no taste for the dangers of war. The distinguished men who opposed him in the Assembly were mostly men who had served their country in its fleets and armies, whilst Cleon was a mere talker, and doubts were freely expressed as to his personal courage. But unexpectedly, in the year preceding the exhibition of the Knights, a series of extraordinary events had occurred which gave him the credit of a military achievement unsurpassed by any success hitherto attained by either of the parties to the War.

These events are described so concisely and so graphically in the narrative of Thucydides that it is unnecessary to repeat them at any great length here; but it is perhaps permissible to say a few words as to the origin from which they sprang, for the purpose of bringing out the fact, mostly overlooked by the historians, that the whole plan of campaign—not merely the seizure of a post on the coast of the Peloponnese, but the selection of Pylus as the post to be seized—had been previously arranged in the prolonged conferences which had just taken place between Demosthenes the Athenian general and the leaders of the exiled Messenians at Naupactus.

On the termination of what is called the Third Messenian War, the Messenians who were compelled to depart from the Peloponnese had been

settled by, and under the protection of, Athens, in the port of Naupactus. They were naturally the staunch adherents of the Athenians during the Peloponnesian War; and doubtless the public friendship between the great Ionian city and the gallant Dorian exiles was supplemented by many private friendships between individuals on each side. But the only Athenian mentioned in history as specially interested in the Messenians of Naupactus is Demosthenes the famous general, one of the characters in the present play. During the greater part of the year 426 he had been in close and constant co-operation with the Messenian leaders. It was on their advice, and for their sake, *τῶν Μεσσηνίων χάριτι πεισθεὶς*, and with a Messenian for his guide, that he undertook his disastrous expedition into Aetolia; it was with their aid that, a little later, he more than retrieved his reputation by his brilliant and repeated successes in Acarnania. And can it be doubted that during this prolonged comradeship a question would often arise as to the feasibility of the repatriation of these involuntary exiles, and their settlement in some strong position on the coast of their native land, where they could be reached and protected by the Athenian navy? These very men, or their fathers, had for nearly ten years, in their mountain fortress of Ithome, withstood the whole power of Sparta; and that was an inland post, where no allies could assist them. It was obvious that these exiles, the undying enemies of Sparta, might, if planted in an inexpugnable position in their own country, revolutionize the entire aspect of the War; and we shall find good grounds, in the course of the narrative, for believing that Pylus itself was suggested by the Messenians as a fitting place for carrying the enterprise into execution. Demosthenes was the very man to entertain a project of this description; and immediately on his return to Athens, finding that a fleet was starting on a voyage round the Peloponnese to Corcyra on its way to Sicily, he sought and obtained permission to accompany it without any particular office, but with power to requisition its services for any purpose he might think desirable on the Peloponnesian seaboard. Though the permission was given in such vague terms, yet

the object of Demosthenes from the outset, as Thucydides[1] expressly tells us, was to seize and fortify Pylus; and accordingly when the fleet was off Pylus he called upon the naval commanders to put in to the land. And although they at first refused, having indeed urgent reason for haste, and even when driven in by a storm were unwilling to fortify the post (an unwillingness which pervaded all ranks), yet ultimately the soldiers, delayed there for some days by stress of weather, took up the idea of building the fort for their own amusement, and worked with such zeal and energy that in six days they completed a rough fortification. And then the fleet passed away for Corcyra, leaving Demosthenes with five triremes to defend the new post as best he could. And presently the Lacedaemonians, always slow to move, began to bestir themselves, and summoned all their available military and naval forces for the purpose of ejecting the audacious intruder who had dared to effect a lodgement on their territory. Demosthenes, on his side, began to prepare his defence, and dispatched two of his five triremes to recall the Athenian fleet. At this juncture he received an opportune reinforcement in the shape of forty Messenian hoplites under a leader well acquainted with the locality, together with a supply of some not very serviceable arms for the sailors of the three remaining triremes. These hoplites and their leader, who took part in all the fighting which ensued, were landed from two small Messenian privateers which *chanced* to be in the harbour, *οἳ ἔτυχον παραγενόμενοι*, says Thucydides; a most marvellous coincidence truly, if it were merely chance; but exactly what we should have expected, if, as I believe, the whole plan of campaign had been previously matured between Demosthenes and the Messenian leaders. We need not here describe the vigorous but unsuccessful assaults of the Lacedaemonians by land and sea upon the hastily constructed fort, nor how the Athenian fleet, returning on the summons of Demosthenes,

[1] *ὁ Δημοσθένης ἐς τὴν Πύλον πρῶτον ἐκέλευε σχόντας αὐτούς, καὶ πράξαντας ἃ δεῖ, τὸν πλοῦν ποιεῖσθαι· ἀντιλεγόντων δὲ, κατὰ τύχην χειμὼν ἐπιγενόμενος κατήνεγκε τὰς ναῦς ἐς τὴν Πύλον, καὶ ὁ Δημοσθένης εὐθὺς ἠξίου τειχίζεσθαι τὸ χωρίον, ἐπὶ τούτῳ γὰρ ξυνεκπλεῦσαι.*—Thuc. iv. 3.

swept the Lacedaemonian ships from the sea, and transferred the interest of the situation from the fort on the mainland to the island of Sphacteria.

Pylus was within the bay now known as the Bay of Navarino, and all along the mouth of the bay stretched the well-wooded island of Sphacteria, having at the time of which we are treating merely a narrow entrance on each side, one only wide enough to admit two triremes abreast, the other eight or nine. Both these entrances the Lacedaemonians proposed to block up; and then the Athenians could enter the harbour only by conveying their vessels across the island. To prevent this operation the Lacedaemonians stationed on the island a large body of troops. These were relieved from time to time, and the last relay which was still posted on the island when the Athenian fleet made its triumphant entrance by the channels on each side of Sphacteria, consisted of 420 men, some of them of the best blood of Sparta, with their attendant Helots.

The Lacedaemonians at once realized the critical position of these island troops, and felt that no sacrifice would be too great for the purpose of effecting their deliverance. They immediately arranged an armistice, and sent an embassy to Athens to offer terms of peace which the Athenians had so often vainly attempted to obtain. The ambassadors were conveyed from Pylus to Athens on an Athenian trireme, and whether because Archeptolemus was the commander of the troops on the trireme, or for some other reason, he seems to have been the person who introduced them to the Athenian Assembly.

Their address to the Assembly was in a singularly subdued tone. They did not seek to minimize the extent of the disaster to which they were exposed: but they warned the Athenians that, though *their* fortune was now in the ascendant, they could not reckon on its never changing. Now they could keep all that they had won, and earn, besides, the gratitude and warm friendship of Sparta.

So then the policy of Pericles was abundantly vindicated. The Lacedaemonians had taken up arms to put an end to the empire, or,

as the Athenians themselves phrased it, the Tyranny of Athens over other Hellenic states, and to make all Hellenic states alike autonomous and independent within their own territories. But it was her empire which had made Athens the splendid city she had now become; and it was to preserve that empire, and with it the splendour of Athens, that Pericles had encouraged the Athenians to brave the united power of the rest of Hellas. Now the empire was safe. Here was Sparta herself offering a peace which fully recognized the empire, and the right of Athens to reduce and chastise her disaffected subjects. Athens would have gained everything for which she had been fighting. There was nothing left to fight for; unless, indeed, her object was to reduce under her dominion such Hellenic states as yet remained free. Her empire was intact; she had lost none of her subject states; her armies had met with no reverse; her fleets had been everywhere victorious; her foes were suing for peace. Had a Pericles or any ordinary statesman been at the helm, peace—and peace with honour—would have been at once concluded; Athens would have remained the greatest power in Hellas, the greatest maritime power in the world; and the subsequent fortunes of the Hellenic race might have been entirely changed. But unfortunately the most influential person in Athens at this critical moment was neither a Pericles nor an ordinary statesman; it was a hand-to-mouth politician, to whom the very idea of peace was abhorrent, because, Thucydides says[1], in peaceful times his dishonest practices would be more easily detected and his calumnies less readily believed. Peace, therefore, must be by any means defeated, and the steps which he took to defeat it are characteristic of the man and his objects. His first move was to demand terms which he judged that the Lacedaemonians could not, even if they would, accept.

Many years previously to these transactions, Athens had acquired a footing in some parts of the Peloponnese and in the Isthmus of Corinth. She had troops at Troezen, Pegae, and Nisaea, and certain rights, the

[1] *γενομένης ἡσυχίας καταφανέστερος νομίζων ἂν εἶναι κακουργῶν καὶ ἀπιστότερος διαβάλλων.*—Thuc. v. 16.

precise nature of which is unknown, in the province of Achaea. This position had not been obtained by force of arms: Troezen, with a population partly Ionic, had always been friendly to Athens; she had received a large number of Athenian refugees when they evacuated their city on the approach of Xerxes; and had afterwards welcomed a detachment of Athenian troops within her walls, possibly as a protection from any ambitious designs which her powerful Dorian neighbours might be suspected of entertaining. And the troops which Megara, when in close alliance with Athens, had been glad to introduce into her two ports of Pegae and Nisaea, remained there after Megara herself had become hostile. But in the general pacification and settlement of 445 B.C., which is called the Thirty Years Truce, Athens relinquished all her claims in respect of these places[1], evacuating Troezen, Pegae, and Nisaea, and renouncing all her rights, whatever they were, in Achaea. Sparta did not succeed to any of these rights. Troezen remained in the hands of the Troezenians; Megara resumed possession of her own ports; and Achaea became independent of all external influences. Twenty years had elapsed since then, and the arrangement so made had never been disturbed.

But now to put a stop to these annoying proposals for Peace, Cleon persuaded the Athenians to demand that Sparta should first[2] restore to the Athenians these four places, Nisaea, Pegae, Troezen, and Achaea. Not one of these places was in the possession of Sparta; she could only obtain[3] possession of them by persuasion or by going to war with her

[1] *ἀποδόντες Νίσαιαν καὶ Πηγὰς καὶ Τροιζῆνα καὶ Ἀχαΐαν· ταῦτα γὰρ εἶχον Ἀθηναῖοι Πελοποννησίων.*—Thuc. i. 115. It is certainly surprising to find a large country like Achaea bracketed in this way with three towns of no great importance, especially as there were not, so far as we know, any Athenian troops in Achaea; and many have thought that the text is corrupt, or else that the name belongs to some town not elsewhere mentioned. But all our ablest historians—Mitford, Thirlwall, and Grote—are clearly of opinion that the country is meant; and we know from Thucydides i. 111 that Achaeans served in the Athenian army.

[2] *ἀποδόντας Λακεδαιμονίους Νίσαιαν καὶ Πηγὰς καὶ Τροιζῆνα καὶ Ἀχαΐαν.*—Thuc. iv. 21.

[3] Cleon's "quadruple demand called upon Sparta to give up much which was not in her possession, and must have been extorted by force from allies."—Grote

own allies. Yet even so the ambassadors did not return a refusal, but as matters of this kind, involving the interests of third parties, could not properly be discussed in public, they asked that commissioners might be appointed to confer with themselves on the Athenian proposals; so that, after all, Cleon found that his extravagant demand might not prove an insuperable barrier to the conclusion of a peace. Nothing could be more reasonable[1] than the request of the ambassadors, nothing more likely to lead to an ultimate accommodation. This would never do. Cleon rose to the occasion. *Now we see!* he cried with great vehemence; *I knew that these fellows meant nothing honest. They won't speak openly before the People what is in their minds. They want a secret underhand conference.* His thunder-driving words, *ἐλασίβροντ' ἔπη*, had their usual effect upon an Athenian audience. The ambassadors, who expected a cordial welcome, were rebuffed with insult and contumely, and forthwith withdrew from the Assembly and returned to Sparta. In the words of the Comic Poet, Cleon gave them a spanking and drave them away from the city.

It was thought that a very few days would suffice for the capture of the troops on the island, but week after week rolled by, and success seemed as far off as ever. The density of the woods prevented the Athenians from ascertaining the number and the situation of their enemies; and even when the sailors landed there for a hasty meal, they were obliged to throw out sentries lest the dreaded Spartans should be upon them unawares. Nor did it seem practicable to reduce them by famine: for though Athenian triremes cruised round the island all day, and the entire fleet (when the weather permitted) anchored round it all night, they could not prevent supplies being thrown into it by adventurous swimmers and boatmen, stimulated by the promise of reward.

vi. 450. Except where otherwise mentioned the references in this Introduction to Grote are to the fifty-second chapter of his History. The volume and page are those of his original twelve-volume edition.

[1] "The proposition of the envoys to enter into treaty with select commissioners was not only quite reasonable, but afforded the only possibility of some ultimate pacification."—Grote vi. 448.

The continuous labour began to tell upon both ships and men, and the storms and long nights of winter were approaching. There were frequent communications between the City and the Fleet: indeed it would be necessary that supplies should be constantly sent for the soldiers and sailors, who, being off a hostile coast, could get little for themselves; and very discouraging accounts of the prospects of success were brought back to Athens by persons returning from the theatre of war. The people began to repent that they had not accepted the peace which the Lacedaemonians had offered; and Cleon found himself the object of suspicion and distrust for having prevented their doing so.

Suddenly by the merest accident, the whole aspect of affairs was changed. A party of sailors having landed on the island for a hurried meal, one of them unintentionally set fire to some of the wood, and a strong wind fanning the flame, such an extensive conflagration ensued that the greater part of the wood which covered the face of the island was consumed, and the interior fully exposed to view. Demosthenes saw that his opportunity had come, and immediately began to make preparations for a descent upon the island. He collected troops from the neighbouring allies, but made no application to Athens, wishing no doubt to complete off his own bat (if the expression is permissible) the enterprise he had so happily commenced.

Mr. Grote indeed, after stating that Demosthenes "sent for forces from the neighbouring allies, Zacynthus and Naupactus," proceeds to say that he "also transmitted an urgent request to Athens that reinforcements might be furnished to him for the purpose, making known explicitly both the uncomfortable condition of the armament, and the unpromising chances of simple blockade" vi. 454. I can find no justification for any part of this statement, which seems to run counter to the whole narrative of[1] Thucydides. It really appears to have been

[1] It seems impossible to believe that Grote made the mistake of taking the words ἔχων στρατιὰν ἣν ᾐτήσατο in chapter 30 to mean "the troops for which *Demosthenes* asked." They mean "the troops—the Lemnians, Imbrians, peltasts, and archers—for which *Cleon* asked." And it could not have been from these four words that he gathered anything about the *urgency* of the request supposed

a mere hallucination on the part of Mr. Grote. Yet it pervades the whole of his subsequent narrative, and is indeed the one ground upon which his judgement of the several parties involved in the transaction is based. He is constantly recurring to it. We read "that the dispositions of the assembly tended *to comply with the request of Demosthenes, and to dispatch a reinforcing armament*" (p. 455); that "to grant *the reinforcement asked for by Demosthenes* was obviously the proper measure" (p. 460); that if Cleon "had not been forward in supporting *the request of Demosthenes for reinforcement*" the enterprise would have been laid aside (p. 462); and so on. Yet Demosthenes had not asked for any reinforcement; nor have we any reason to believe that he ever entertained the slightest doubt of his ability to capture the Spartan troops on Sphacteria.

Meanwhile, the disquietude produced at Athens by the rumours from the seat of war continued to increase, and at last the condition of affairs at Pylus was brought up for discussion at one of the public Assemblies. Cleon, taking the lead as usual in the Assembly, protested that the reports spread about by persons coming from Pylus were altogether false; and thereupon the Athenians appointed himself and another Commissioners to proceed to the fleet and ascertain how matters really stood. This, however, might have placed him in an awkward predicament; and he accordingly shifted his position, and now contended that if the Athenians believed these reports to be true it was no time for delaying, or sending Commissioners, but that they should at once sail against the Spartans; and, indicating by a gesture Nicias the general, whose enemy he was, "it would be easy," he said, "if the generals were men, εἰ ἄνδρες εἶεν οἱ στρατηγοὶ, to sail with a force and capture the troops on the island; and this I would do were I general." At this the Assembly began to call out "Well, then, why don't you now sail if you think it so easy?", and Nicias declared that he was willing to

to be made, or the *explicit* character of the information supposed to be given. Neither Mitford nor Thirlwall fell into the error of supposing that any request was made by Demosthenes.

waive his right as στρατηγὸς in favour of Cleon. After some hesitation Cleon declared that he would go, taking with him no Athenian troops, but some Lemnians and Imbrians who chanced to be in the city, some peltasts from Thrace, and 400 archers from other quarters; and he asserted that within twenty days he would either slay all the Spartans in Sphacteria or bring them back prisoners to Athens. He was aware, Thucydides tells us [1], that Demosthenes was about to make a descent upon the island, and we may I think infer from the language employed by the historian that his information to that effect was private, and was not shared by the Athenians generally. Anyhow he was wise enough to obtain the appointment of Demosthenes as joint στρατηγὸς with himself, though apparently as second in command.

I think that we must all agree with Mitford, whose judgements are generally sound and impartial, that in this transaction Nicias "miserably betrayed the dignity of his high office [2]"; but Grote's comments, based

[1] τὸν δὲ Δημοσθένην προσέλαβε πυνθανόμενος τὴν ἀπόβασιν αὐτὸν ἐς τὴν νῆσον διανοεῖσθαι.—Thuc. iv. 29. Up to this time, Demosthenes held no official position, though he was in full command of all the operations; and in this very passage Thucydides calls him ἕνα τῶν ἐν Πύλῳ στρατηγῶν. Cf. Knights 742. Mr. Walsh in his Introduction to this Comedy contends that the proceedings in this Assembly were a deep-laid scheme on the part of Cleon to manœuvre himself into the command just as the long-drawn-out enterprise was about to be crowned with success. And there is much to be said in favour of this view. But on the whole it seems to me that Cleon, who had not at this time the inflated idea of his own military talent which afterwards possessed him, would not of his own accord have placed himself in a position which might have turned out a complete fiasco.

[2] Chap. xv. section 7. It is lamentable to find Grote saying that against the action of Nicias "neither Mr. Mitford, nor any other historian, says a word," Vol. vi, p. 473 note. Mr. Mitford emphatically condemns it. But Grote was constitutionally incapable of holding an even balance between the demagogue and the more respectable and better educated Republicans. Nicias was in every sense at least as good a Republican as Cleon, yet Grote does not hesitate uniformly to describe him and his friends "for want of a better name" (vi. 476) as "the oligarchical party." There is not one single recorded act or word of Nicias which, I will not say *justifies*, but lends the slightest colour to, the use of so invidious an epithet. It is merely an epithet of prejudice. Equally unfair is the manner in which he perpetually softens down (without informing his readers) the statements of Thucydides with regard to Cleon. When Cleon

on his own unfounded statement that Demosthenes was in straits and had made an urgent appeal for help, are singularly wide of the mark. "It was the duty of Nicias," he says, "to propose, and undertake in person if necessary, the reduction of Sphacteria" (vi. 477). It would no doubt have been the duty of Nicias to propose, and take command of, an expedition for that purpose, had Demosthenes really been calling for assistance; but when we realize what the facts actually were—that Demosthenes, the most resourceful of Athenian commanders, who had up to this time conducted the whole affair with brilliant success, was on the point of reaping the fruit of his labours; that his soldiers were eager for the fray; and that he himself seems to have entertained no doubt of his success—we shall see that it was above all things the duty of Nicias *not* to supersede him at the last moment, and carry

objected to go as a Commissioner to Pylus, Thucydides gives as his reason that "he knew he should either be obliged to agree with those he was calumniating, or be proved a liar," *γνοὺς ὅτι ἀναγκασθήσεται ἢ ταὐτὰ λέγειν οἷς διέβαλλεν, ἢ τἀναντία εἰπὼν ψευδὴς φανήσεσθαι.* Grote's euphemism for this plain statement is that "it did not suit his purpose to go as a Commissioner to Pylus, since his mistrust of the statement was a mere general suspicion not resting on any positive evidence" (vi. 455). The original Greek implies that Cleon was lying; the English substitute implies that he was *not*. So when Thucydides (v. 16) says that if peace were made, Cleon's dishonest *practices* would be more easily perceived, *καταφανέστερος κακουργῶν*, Grote (chapter 54, vol. vi. 621) softens it into "his dishonest *politics*" which is quite a different thing. But much can be pardoned to Mr. Grote for his obvious sincerity, and for the extreme pain which it cost him to record anything to the discredit of a demagogue or a democracy. Sometimes this reluctance is quite pathetic. In the earlier stages of the Peloponnesian War, the chapters in his History are entitled "Seventh Year of the War," "Eighth Year of the War," and the like; but when we come to the dramatic termination of the War by the surrender of Athens to Lysander, we find no notice of these events in the title of any chapter. They are somewhere wrapped up in a chapter entitled "From the battle of Arginusae to the Restoration of the Democracy in Athens after the expulsion of the Thirty," that is, from one democratic success to another democratic success. No one, running through the titles of the chapters, would dream that the war had ended by the capture of Athens. Let any one imagine what the historian would have written had the result been reversed, and Sparta captured by Athens; what pages of masculine good sense we should have had on the irresistible energy of a democratic state.

off the glory of the venture, *ἀλλότριον ἀμῶν θέρος.*. No soldier would have dreamed of doing so. Pelopidas betook himself to Thessaly instead of joining the army in the Peloponnese, *deeming that where Epaminondas was, there was no need of another general,* μήτε ὅπου πάρεστιν Ἐπαμεινώνδας ἑτέρου δεῖσθαι στρατηγοῦ νομίζων (Plutarch, Pelopidas 26). And in our own day Sir James Outram, joining the expedition under Havelock, refused, though the senior officer, to supersede the latter until he had brought to a successful conclusion the enterprise which he had so nobly commenced.

Cleon arrived upon the scene of action at the opportune moment when Demosthenes had made every preparation for delivering the final attack, but had not yet delivered it. He had the good sense to leave the conduct of the affair entirely in the hands of his colleague, who disposed the troops and carried out the attack exactly as he had determined to do[1] before the intervention of Cleon. He had in fact anticipated the tactics by which, some thirty-three years later, Iphicrates destroyed the Spartan *μόρα*, detachments of the light-armed troops assailing from a safe distance with slings and stones, and javelins and arrows, the heavy-armed hoplites; those against whom the hoplites moved dispersing for the moment, but returning to the attack as the latter retired; till at last the Spartans, reduced in numbers, bewildered by this unusual mode of attack, and unable to retaliate on their ubiquitous foes, fell back to their last post at the northern extremity of the island, where being protected by rocky ground in the rear and on each side they could only be assailed from the front. Their light-armed opponents followed their retreat with shouts of triumph, but though they could still discharge their missiles from a distance beyond the reach of the heavy-armed Spartans, they could not by a mere frontal attack inflict any considerable damage. This attack[2] lasted the greater part of the

[1] *Δημοσθένους τάξαντος διέστησαν κατὰ διακοσίους τε καὶ πλείους, . . . τοιαύτῃ μὲν γνώμῃ ὁ Δημοσθένης τό τε πρῶτον τὴν ἀπόβασιν ἐπενόει, καὶ ἐν τῷ ἔργῳ ἔταξεν.*—Thuc. iv. 32, 33.

[2] I say nothing about the Athenian hoplites being brought up to the attack, because it seems doubtful whether they ever came into collision with the Spartans.

day without any apparent effect; till at length the Messenian leader sought out Cleon and Demosthenes and, warning them that it was but lost labour to persist in attacking the Spartans merely from the front, said that if they would give him a detachment of archers and light-armed troops, he thought that he could find a path which would bring them to the heights at the rear of the Spartan position. Here again we seem to have an indication that the plan of campaign had been carefully thought out by Demosthenes and the Messenian chiefs at Naupactus, for we can hardly doubt that the leader of the Messenian auxiliaries had been selected on account of his familiar acquaintance with

Grote, indeed, says with his usual clearness and precision: "The light-armed being now less available, Demosthenes and Cleon brought up their 800 hoplites, who had not before been engaged; but the Lacedaemonians were here at home with their weapons, and enabled to display their well-known superiority against opposing hoplites." This is quite possible, but Thucydides says nothing about it; and unless the presence of the Athenian hoplites is to be inferred from the phrase *προσιόντες ἐξ ἐναντίας ὤσασθαι ἐπειρῶντο*, the narrative seems rather to imply that the assailants were the light-armed only. The historian tells us that as the Spartans retreated to their last stronghold, the light-armed hung on their rear with shouts of triumph; and that when they had gained that post, and stood at bay, the Athenians who were following them could no longer attack them on their flanks or their rear, but only in front, and that therefore the Lacedaemonians defended themselves more easily than they had previously done. [Does not this look as if they were defending themselves against the same enemies and the same style of attack as before, save only that it was now confined to the front?] And when (not "the Messenians" as Grote erroneously terms them, but) the detachment led by the Messenian had got to their rear, they became *βαλλόμενοι ἀμφοτέρωθεν*, *pelted on both sides* [an expression surely more apt for an attack by missiles than for a charge of heavy-armed infantry]; and so, being *ἀμφίβολοι*, at last gave way [the word *ἀμφίβολοι* might of itself be used in respect of any attack on all sides, but it is the very word which Thucydides employs in describing the commencement of the struggle when the Spartans were assailed on all sides by the light-armed only]. And finally, in summing up the result of the struggle, he says that the Athenian loss was slight, for the battle was not a stand-up hand to hand fight, *ἡ γὰρ μάχη οὐ σταδία ἦν*. How could he have used that expression if there had been a hand to hand conflict between the Athenian and Spartan hoplites for the greater part of the day, *χρόνον πολὺν καὶ τῆς ἡμέρας τὸ πλεῖστον*? And how is it possible that after such a conflict the Athenian loss should have been so slight as not to be worth stating?

the topography of Pylus and its neighbourhood, of which Demosthenes presumably knew nothing. His intervention at this crisis was most opportune: the detachment for which he asked was placed at his disposal; and presently they made their appearance on the high ground overlooking the back of the Spartan position. The remnant of the Spartans, exhausted by the protracted and confusing struggle of the day, and enfeebled by the short commons to which they had for seventy days been limited, now found themselves again between two fires, and were unable to continue their defence. And after consulting, by the permission of the Athenians, with their comrades on the mainland, they surrendered themselves and their arms to the Athenian generals. And Cleon had the infinite satisfaction of bringing them, in chains, to Athens, within the period of twenty days which he had mentioned in his speech to the Assembly. And thus, says Thucydides, the undertaking of Cleon, insane as it was, was fulfilled.

"No sentence throughout the whole of Thucydides," says Mr. Grote, "astonishes me so much as that in which he stigmatizes such an undertaking as 'insane'" (vi. p. 474). And then he enters into an elaborate calculation of the resources of the Spartans on the island, and of the force which Demosthenes was able to bring against them; and concludes that "even to doubt of the result, much more to pronounce such an opinion as that of Thucydides, implies an idea not only of superhuman power in the Lacedaemonian hoplites, but of disgraceful cowardice on the part of Demosthenes and the assailants." But this is completely to misunderstand the very point of the historian's remark. In the mouth of Demosthenes the undertaking might have been, what Mr. Grote says it was in Cleon's, "a reasonable and even a modest anticipation of the future": for its accomplishment mainly depended upon his own energy and military skill. But with Cleon it was quite different. The Athenian forces being, whether rightly or wrongly, supposed to be in some difficulties in regard to Sphacteria, Cleon declared that if *he* went there, he would within twenty days either slay all the Lacedaemonians on the island or bring them back captives to Athens. The boast was

an *insane* one because Cleon had no more power to fulfil it than he had to pile Pelion upon Ossa. It was *fulfilled*, because the arrangements of Demosthenes were carried out exactly as they would have been had Cleon remained in Athens. To the same misunderstanding is due the contrast which Grote conceives to exist between "the jesters before the fact and the jesters after it. While the former deride Cleon as a promiser of extravagant and impossible results, we find Aristophanes (in his Comedy of the Knights[1] acted about six months afterwards) laughing at him as having done nothing at all" (vi. p. 458). But the contrast exists only in Mr. Grote's imagination. Cleon was derided before the event because he *could* do nothing to fulfil his boast; he was derided after it because he *had* done nothing to fulfil it.

The entire merit of the whole transaction from the time that the fleet

[1] It would be a waste of time to enumerate Mr. Grote's errors with regard to Aristophanes, for he rarely mentions the Comic Poet without showing how little he understood him. But I may perhaps be allowed to refer to his comparison of the Acharnians and the Knights.

"The Comedy of Aristophanes called the Acharnians was acted about six months before the affair of Sphacteria, when no one could possibly look forward to such an event, the Comedy of the Knights about six months after it. Now there is this remarkable difference between the two, that while the former breathes the greatest sickness of war and presses in every way the importance of making peace, the latter talks in one or two places only of the hardships of war, and drops altogether that emphasis and repetition with which peace had been dwelt upon in the Acharnians" (vi. p. 481).

In emphasizing the "remarkable difference between the two Comedies" Mr. Grote has strangely overlooked the difference of their subjects. The very subject of the Acharnians is Peace, "the Private Peace," and naturally therefore the plot turns, from beginning to end, on the miseries of war and the blessings of peace. Cleon is mentioned several times in it, but only in reference to his slanders and peculation, and never in reference to the question of Peace and War. But the subject of the Knights is not "Peace" but "Cleon"; and naturally it is mostly full of his slanders and peculation. Yet he is attacked for rejecting with contumely the Spartan proposals for peace (lines 794-6); for continuing the war that his malpractices may be less easily detected (lines 802, 3), and for priming Demus with garlic, that is with inciting him to fight (line 946); while the crown and finish of the play is the production of the thirty years treaty, which Cleon had kept from the sight of the people. The tone of the two Comedies in regard to the question of Peace and War is identical.

first put in at Pylus to the day when the Spartans were brought as captives to Athens belonged to Demosthenes alone; but the dramatic descent of the unwarlike demagogue on the scene of action, followed by the immediate capture of the Spartans, and the literal fulfilment of his promise to bring them to Athens within twenty days, naturally dazzled the imagination of the Athenians, and the entire credit of the whole transaction was practically given to Cleon. To him were accorded the honours due to a benefactor of the state, the golden crown, the *σίτησις ἐν Πρυτανείῳ*, and the *προεδρία* at all public spectacles. We hear of no similar honours accorded to Demosthenes. And thus the popular and hard-hitting orator, the favourite of the Demus, had in a moment been placed on a pedestal of military glory. He had undoubtedly become the most prominent personage in Athens, and therefore in Hellas.

His triumphant return must have been a deep humiliation to Nicias and his friends. And it was probably in order to be out of the way of that bitter tongue, as well as for the purpose of himself scoring some success to be set off against the wonderful events of Sphacteria, that Nicias immediately left Athens with a large armament to invade the Corinthian coast. The armament consisted of eighty vessels with 2,000 Athenian hoplites, and 200 *ἱππεῖς*[1] in horse-transports, besides some troops of the allies. The Corinthians were ready for the invaders, and attacked them immediately on their disembarkation, and a very obstinately contested battle ensued, in which, after some serious alternations, the Athenians were on the whole successful. It was a singular thing that the invaders, coming from over the sea had an efficient force of cavalry, while the defenders, though fighting on their own soil, possessed no cavalry at all; and we can well believe that, as Thucydides[2] tells us, the Athenian *ἱππεῖς* played a prominent and decisive part in

[1] *ἐν ἱππαγωγοῖς ναυσὶ διακοσίοις ἱππεῦσιν.*—Thuc. iv. 42.

[2] *χρόνον μὲν οὖν πολὺν ἀντεῖχον, οὐκ ἐνδιδόντες ἀλλήλοις· ἔπειτα (ἦσαν γὰρ τοῖς Ἀθηναίοις οἱ ἱππῆς ὠφέλιμοι ξυμμαχόμενοι, τῶν ἑτέρων οὐκ ἐχόντων ἵππους) ἐτράποντο Κορίνθιοι.*—Thuc. iv. 44.

the conflict. And it is with special reference to this expedition that Aristophanes, in the Epirrhema and Antepirrhema of this play (lines 565–580 and 595–610), records the gallant deeds of the Knights and their horses.

These events occurred in the late summer or early autumn of 425 B.C., and in the following February the Lenaean festival of 424 was held, the first Dionysia which had occurred since Cleon's triumphant return with the captives from Sphacteria. And now he was for the first time to enjoy his προεδρία in the Athenian theatre. Here were assembled all the citizens of Athens; and Cleon himself, sitting in the front row of the auditorium, would be attracting the attention of all beholders. This would surely be, they would think, the culmination of his glory, the proudest scene of his life. What must have been their amazement not only to hear the theatre ringing with a straightforward attack on the great demagogue, then at the zenith of his power, but to find this very victory of Pylus again and again thrown in his teeth, as a deed for which he had taken the credit that in reality belonged to Demosthenes. And this taunt is placed in the mouth of the theatrical Demosthenes; and it is quite possible that the real Demosthenes was himself sitting in the auditorium, an interested spectator of the Comedy.

This open defiance of Cleon, when the demagogue was at the very summit of his power, was always regarded by Aristophanes as the most fearless incident[1] in a singularly fearless career. He recurs to it with pardonable pride in his three succeeding Comedies, the Clouds, the Wasps, and the Peace. We have seen at the commencement of this Introduction the description which he gives of it in the Parabasis of

[1] Lucian, though speaking of an historian, is obviously thinking of Aristophanes when he says "Cleon, all-powerful in the public Assembly, shall not make him afraid, nor prevent him describing him (Cleon) as a pestilent and frenzied citizen."—*How to write History*, 38. Cleon and Hyperbolus are occasionally coupled together as two dangerous ruffians; and in Lucian's Timon (30) when Hermes is bringing Wealth (who is blind) into Attica, *Hold me by the hand*, says Wealth, *lest, if you let me go, I fall in with Hyperbolus or Cleon*. The two are mentioned in much the same way in Frogs 569, 570.

the Wasps; and that the description was received with approval by the Athenian people is plain from its repetition in the Parabasis of the Peace, a repetition unique in these Comedies.

And whilst we must honour Aristophanes for the daring with which he attacked the most formidable of his contemporaries, something also must be said for the Archon who "gave him a chorus," or in other words, selected this Comedy as one of the three to be adopted by the state, and publicly represented at the Dionysian festival; and something perhaps also for the five judges who, before the whole theatre, awarded it the prize. But the judges would probably in every case be guided in their award by the reception accorded to a piece by the audience; and there can be no doubt that this Comedy was received with such exceptional favour as would leave but little responsibility to the action of the judges.

Grote's championship of Cleon against the unanimous verdict of the whole Greek world is rather the special pleading of a masterly advocate than the sober judgement of an impartial historian[1]. He attempts to discredit the two contemporary witnesses, Aristophanes and Thucydides, on the ground that each of them had a personal grudge against the demagogue. But as regards Aristophanes, he forgets that no such personal grudge existed when the poet assailed both him and his policy in the Babylonians. And he forgets, too, that the attack made upon him in the Knights was no mere private composition, but was made before, and was received with delight by, the whole Athenian Demus.

And it must be remembered that Aristophanes was in no sense a party politician. His ideals were (1) the Panhellenic patriotism of the Persian Wars, and (2) the noble part which the Athenian Republic played from the beginning to the end of that great struggle. As an Hellenic patriot,

[1] What Schömann says of another contention of Grote may very truly be said of this: "quaecunque a viro acutissimo afferuntur non tam historici et critici subtilitatem quam sollertis causidici calliditatem produnt, malam causam argumentis specie quidem haud contemnendis, reapse tamen infirmis, probare conantis."—Opuscula i. p. 139.

he deplored the fratricidal conflict of the Peloponnesian War, where Hellenes on the one side were arrayed against Hellenes on the other. As an Athenian citizen, he sought to remove the corruptions and abuses which were dimming the glory of that bright Republic.

To these ideals, the policy of Cleon was in every respect diametrically opposed. As the eager advocate of, and the demagogue mainly responsible for, the prolongation of the present inter-Hellenic War, he was necessarily the chief obstacle to Panhellenic unity and concord; and he was himself the embodiment of those very influences which had converted the generous and self-denying Republic of the Persian War into the unpopular and tyrannical Republic of the Peloponnesian War. To the liberal and elevated instincts of the young poet he would naturally appear, and be, the evil genius of Athens.

There is perhaps no fairer or better appreciation of the relative positions of Aristophanes and Cleon than that which is given in Professor Maurice Croiset's Treatise on 'Aristophane et les partis à Athènes." And I am much indebted to that brilliant writer for allowing me to append to this Introduction an extract of some length from that excellent little work.

So much for one of the contemporary witnesses to the character of Cleon. As regards the other, Grote refers to one of the numerous interpolations in the life of Thucydides by Marcellinus, where the interpolator says that Thucydides, having been banished from Athens on the accusation of Cleon, was hostile to Cleon, and everywhere introduces him as a madman[1]. But he does not think it necessary to refer to the biographer's own authoritative judgement on the same subject. After mentioning the banishment of Thucydides by the Athenians, Marcellinus proceeds[2]: "But he did not on that account bear any

[1] Ἰστέον δὲ ὅτι στρατηγήσας ὁ Θουκυδίδης ἐν Ἀμφιπόλει, καὶ δόξας ἐκεῖ βραδέως ἀφικέσθαι, καὶ προλαβόντος αὐτὸν τοῦ Βρασίδου, ἐφυγαδεύθη ὑπ' Ἀθηναίων, διαβάλλοντος αὐτὸν τοῦ Κλέωνος· διὸ καὶ ἀπεχθάνεται τῷ Κλέωνι, καὶ ὡς μεμηνότα αὐτὸν εἰσάγει πανταχοῦ.

[2] ἔγραφε δ' οὐδ' οὕτω μνησικακῶν τοῖς Ἀθηναίοις ἀλλὰ φιλαλήθης ὢν καὶ τὰ ἤθη μέτριος, εἴ γε οὔτε Κλέων παρ' αὐτῷ οὔτε Βρασίδας ὁ τῆς συμφορᾶς αἴτιος ἀπέλαυσε λοιδορίας,

grudge against the Athenians, for he was a lover of truth and a man of sober mind; since neither Cleon, nor yet Brasidas who caused his misfortune, met with any reproaches at his hands, as if the historian felt any anger against them." And after mentioning other historians who could not, he says, keep their private likes and dislikes out of their histories, he adds "but Thucydides was moderate and impartial, and always governed by truth."

And, indeed, the presentment of Cleon by Aristophanes and Thucydides is corroborated by the judgement of the whole world of Hellenic antiquity from Aristotle to Plutarch and Lucian. "Nowhere in antiquity," as Colonel Mure truly observes in his admirable History of Greek Literature, vol. v, p. 45, "is there a trace of any estimate of Cleon's character different from that authorized by Thucydides." And he adds, with equal truth, in a note, "This complete unanimity of the native contemporary public, and of posterity, has been altogether overlooked by Mr. Grote." Yet Mr. Grote's opinion has been ignorantly followed by a crowd of inferior writers, whom, "for want of a better name," we may perhaps be allowed to describe as "the Grotesque school of historians."

No Comedy has so few characters and so little incident as the Knights. It is a sort of allegory, representing the Demus, the Sovereign People of Athens, as a respectable old householder with several slaves, three of whom appear on the stage. These three are Cleon, Demosthenes, and Nicias. Cleon is represented under the name of Paphlagon (a yellow-haired Paphlagonian slave), and is described as "a newly-purchased pest," because it was only on the death of Pericles, little more than four years before the date of this Comedy, that he became the leading

ὡς ἂν τοῦ συγγραφέως ὀργιζομένου. καίτοι οἱ πολλοὶ τοῖς ἰδίοις πάθεσι συνέθεσαν τὰς ἱστορίας, ἥκιστα μελῆσαν αὐτοῖς τῆς ἀληθείας. . . . ὁ δὲ μέτριος καὶ ἐπιεικὴς, τῆς ἀληθείας ἥττων. So Lucian in his *How to write History*, 39, says that an historian should write down everything exactly as it occurred, "as Thucydides did," *κἂν ἰδίᾳ μισῇ τινας, πόλυ ἀναγκαιότερον ἡγήσεται τὸ κοινὸν, καὶ τὴν ἀλήθειαν περὶ πλείονος ποιήσεται τῆς ἔχθρας.*

demagogue of Athens. He has succeeded in worming himself into his master's confidence by various arts, principally by little doles and flatteries, and by slandering and backbiting his fellow-slaves, and so has become the ἐπίτροπος, the superintendent of the old man's household. In this capacity his arrogance knows no bounds; he is for ever slandering and blackmailing the other servants, till their situation has become unbearable; and guided by an oracle which Paphlagon had hidden away, they look out for a Sausage-seller (as it is customary to translate ἀλλαντοπώλης, though an ἀλλᾶς was in the nature of a black-pudding rather than in that of a sausage) to drive him from his place. And the whole body of the play consists of the contest between Paphlagon and the Sausage-seller. Up to the Parabasis it is a mere slanging-match between the two; but afterwards it takes the form of an appeal by Paphlagon first to the Council of Five Hundred, and afterwards to the Demus in the Ecclesia. For the allegory is of the thinnest possible description. Never for one moment are we allowed to forget that Demus, the old householder, is the Sovereign People, courted by the orators, holding Assemblies in the Pnyx, the master of the Athenian fleets and armies; or that his superintendent has control of Athens itself, its docks and harbours, and the whole Athenian empire. Often, indeed, the veil is entirely dropped. If in one place Cleon's exploit at Sphacteria is described as stealing a cake baked by his fellow-slave; in another it is described in its true terms as sailing to Pylus and bringing thence the Laconian captives. If in one place the successful candidate is to be the householder's steward, in another he is to hold the reins of the Pnyx. And more often than not, Demus speaks in language utterly unsuitable to a simple citizen, and proper only in the mouth of the autocratic lord of a mighty empire.

These five persons, Demus, his three slaves, and the Sausage-seller, are the only characters who appear on the stage throughout the play. In all the MSS., and in all the Scholia, and in all the editions down to, and including Bergk's, the three slaves bear the names of the persons they are intended to represent, viz. Κλέων, Δημοσθένης, and Νικίας; and I do

not doubt that if we had before us the original manuscript in the handwriting of Aristophanes, we should find those names prefixed to their respective speeches. Dindorf, however, called attention to the statements in Argument II, *λέγουσι δὲ τῶν οἰκετῶν τὸν μὲν εἶναι Δημοσθένην, τὸν δὲ Νικίαν*, and again *ἔοικεν ὁ προλογίζων εἶναι Δημοσθένης*, the latter statement being repeated by a Scholiast on line 1, which certainly seem to show that, at all events in the copy of the play used by the author or authors of these statements, the real names did not appear. And, indeed, it is very common in the MSS. of these Comedies for the speeches to be prefaced not by the names of the speakers, but by a mere line or some other symbol. Meineke, however, who is followed by Holden and a few other editors, concealed the personalities of Demosthenes and Nicias under the general appellations of Οἰκέτης A and Οἰκέτης B, at the same time substituting Παφλαγὼν for Κλέων. And as Παφλαγὼν[1] is the name given everywhere in the body of the play to the representative of Cleon, it seems, notwithstanding the unanimity of the MSS. and Scholia, more *convenient* to give him that name throughout; and had Aristophanes coined any servile names for the slaves representing Demosthenes and Nicias, those names should also be adopted. But he has not done so; and to call them *First Servant* and *Second Servant* is needlessly confusing[2] to a reader, and puts him in a very disadvantageous position as compared with a spectator, to whom the theatrical masks made it always easy to distinguish between the two well-known generals. Even, therefore, if Aristophanes did not, as in all probability he did, affix the real names to these two characters, it would be desirable to do so now, in order that

[1] Παφλαγὼν, properly a servile name derived from the slave's country, like Syrus, Thratta, &c., was selected for Cleon to denote his restless turbulent denunciation which resembled the boiling waves of the ocean, *κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης* (Iliad xiii. 798). The verb *παφλάζειν* is used with reference to Cleon in Knights 919, Peace 314.

[2] To make matters worse, Van Leeuwen attributes the first speech of the play to Nicias, so that with him Οἰκέτης A stands for Nicias, and Οἰκέτης B for Demosthenes. Van Leeuwen, indeed, prefixes to the speeches both names, Νικίας, οἰκέτης A, and Δημοσθένης, οἰκέτης B. But if the names Νικίας and Δημοσθένης are retained there seems no sense in adding the descriptions Οἰκέτης A and Οἰκέτης B.

the reader may always perceive clearly to which of the two any speech is to be attributed.

Paphlagon is the overbearing and rapacious superintendent; the slaves Demosthenes and Nicias are made to exhibit with great effect the characteristics of the eminent men whose names they bear. The one is rapid, daring, quick to invent schemes and to devise means to carry them out, resourceful, self-reliant, and optimistic; the other, personally brave, but constitutionally timid; a little pettish at his comrade's rough-and-ready ways; superstitious, despondent, and inclined by nature to look at the dark side of things. We may infer too, from the opening scene, that Demosthenes was a boon companion, fond of good living and of good company, whilst Nicias, partly perhaps from ill-health, was a total, or almost a total, abstainer from convivial pleasures.

Such were the actors on the stage; but as important as, if not more important than, the actors was the Chorus in the Orchestra; in the present Comedy consisting of Athenian ἱππεῖς, from whom the play derives its name. We must be careful not to confound these ἱππεῖς with the Ἱππεῖς who, under the constitution of Solon, formed the second Class of the Athenian People. The Solonian Ἱππεῖς consisted of all citizens who derived from their land an income ranging from 300 to 500 measures a year. The Class would comprise men of all ages, and its number would be continually varying. The ἱππεῖς who form the Chorus of the present play are the 1,000 (line 225) young men (line 731) who constituted the Athenian cavalry. To the cavalry each tribe contributed 100 men, under their own φύλαρχος, selected from all citizens who derived from their land an income of at least 300 measures a year. There was in this case no maximum of 500 measures, so that the Knights (as we call the cavalry) were drawn from the two highest classes of the Solonian constitution, the Πεντακοσιομέδιμνοι and the Ἱππεῖς. They, therefore, represented the educated classes in Athens, who were naturally indignant that the position of Demus-leader, once held by men like Themistocles and Pericles, the very flower of Athenian civilization and culture, should now be occupied by this corrupt and noisy

platform-orator, destitute of all the higher qualities of humanity and statesmanship.

We cannot, therefore, be surprised at finding that there was already a feud between Cleon and the Athenian cavalry. They had already exposed him for corruptly using his great influence over the Athenian Assembly for his own private benefit. The subject allies, groaning under the heavy burden imposed upon them by Athens, offered Cleon five talents if he would persuade the Athenians to lighten the burden. This bribe he readily accepted, but the cavalry got wind of the matter, and compelled him to disgorge it[1]. Whether this was done by means of actual litigation or merely by exposing the transaction before the Council or the Assembly it is impossible to say. Gregory Pardus, Bishop of Corinth (usually called, from his episcopal signature, Gregorius Corinthus), seems to suppose that there was actual litigation of some sort. Dicaepolis was pleased, he says, *ὅτι ὁ Κλέων εἰσήχθη* (that is, *εἰς τὸ δικαστήριον*) *ἀπαιτούμενος παρὰ τῶν στρατιωτῶν πέντε τάλαντα, ἅπερ ἀφείλετο ἀπὸ τῶν νησιωτῶν ἵνα πείσῃ τοὺς Ἀθηναίους ἐπικουφίσαι τούτοις τοὺς φόρους*[2]. The Bishop's testimony is valuable, because he probably

[1] *τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.*—Acharnians 6; where the Scholiast says *Παρὰ τῶν νησιωτῶν ἔλαβε πέντε τάλαντα ὁ Κλέων, ἵνα πείσῃ τοὺς Ἀθηναίους κουφίσαι αὐτοὺς τῆς εἰσφορᾶς. αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπήτησαν αὐτόν. μέμνηται Θεόπομπος.* It is difficult to imagine anything more absurd than the notion recently advanced by certain learned Dutchmen that in this first instance of his joys and sorrows the poet is referring not, as in all the other instances, to an actual occurrence, but to something that appeared in a play; by preference, in his own Babylonians. This theory entirely ignores the testimony of Theopompus; destroys the homogeneity of the catalogue of joys and sorrows; assumes, contrary to all probability, that the *ἱππεῖς* were represented in the earlier drama; turns the praise given by Aristophanes to the Knights for the good service they had done to Hellas into sheer nonsense; and cuts away the very foundation for the hostile relations between Cleon and the Knights, which underlies the statements of the Acharnians as well as of the present play; whilst on the other hand, it has not a rag of authority or argument to cover its nakedness. It is difficult to conceive how so insane an idea can have suggested itself to any sane man. Verily the new scholarship is perpetually illustrating the old adage of Heracleitus, *πολυμαθίη νόον οὐ διδάσκει.*

[2] Rhetores Graeci (ed. Walz), vol. vii, pp. 1344–6. I will set out the whole

had access to the historical works of Theopompus; and it may seem to be to some extent corroborated by the language of Knights 1147–50, which is certainly intended to recall the incident of Cleon's disgorgement; and perhaps even by the *ἔτι* in Wasps 758. And of course not the slightest weight is due to the futile objection that the cavalry, not being a corporation, would be unable to sue. Nobody in his senses could have supposed that the action, if any, would have been *οἱ Ἱππεῖς κατὰ Κλέωνος*. But the leading spirits who discovered the corrupt dealing, denounced Cleon, and furthered the proceedings (if any), were to be found among the cavalry. Nevertheless, it seems to me extremely improbable that Cleon should have allowed the matter to be actually brought before a dicastery; and the language of Aristophanes would be abundantly satisfied if the discovery of the transaction by the Knights, and possibly the threat of legal proceedings, had prevented his retaining or even receiving the bribe.

However, it seems that Cleon, naturally enraged at the action of the cavalry, and the loss of the five talents, retorted by charging the

passage, which occurs in a Commentary of the learned Bishop on a work of Hermogenes; chap. xxxvi. sec. 4. Commenting on the words of Hermogenes *Οὐχ ἥκιστα δὲ ἐν τοῖς Ἀχαρνεῦσιν ὁ Ἀριστοφάνης*, he remarks as follows:—*παράγει ὁ Ἑρμογένης τὸν Ἀριστοφάνην παριστῶντα ὅτι αἱ κωμῳδίαι ἀμφότερα ἔχουσι, καὶ πικρὰ καὶ γέλοια, ὅπου καὶ τοῦτο αὐτό φησι παρεισαγόμενον ἐν τῷ ἐπιγραφομένῳ τῶν Ἀχαρνέων δράματι τὸ τοῦ Δικαιοπόλιδος πρόσωπον. φησὶ γὰρ οὕτως "Ὅσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν | ἥσθην δὲ βαιά· πάνυ δὲ βαιά· τέτταρα· | ἃ δ' ὠδυνήθην, ψαμμοκοσιογάργαρα. | φέρ' ἴδω, τί δ' ἥσθην ἄξιον χαιρηδόνος;" διηγεῖται γὰρ ἐν τούτοις ὅτι λελύπηται μὲν πολλὰ, ἥσθη δὲ ὀλίγα. τὸ δὲ ψαμμοκοσιογάργαρα ἐπὶ τοῦ πολλὰ τεθεῖται· τὸ γὰρ ψαμμοκόσια καθ' ἑαυτὸν ἐπὶ πλήθει ἐτίθετο· καὶ γὰρ ὡς παρὰ τὸ ἑπτὰ ἑπτακόσια, οὕτως καὶ παρὰ τὸ ψάμμος ψαμμοκόσια· καὶ τὸ γάργαρα δὲ ἐπὶ τοῦ πλήθους ἐλέγετο. χαιρηδὼν δὲ λέγεται ἡ χαρά. χαίρειν οὖν ἔφη ὅτι ὁ Κλέων εἰσήχθη ἀπαιτούμενος παρὰ τῶν στρατιωτῶν πέντε τάλαντα, ἅπερ ἀφείλετο ἀπὸ τῶν νησιωτῶν, ἵνα πείσῃ τοὺς Ἀθηναίους ἐπικουφίσαι τούτοις τοὺς φόρους. λελύπηται δὲ, ὅτι προσδοκήσαντος αὐτοῦ εἰσαχθῆναι τραγῳδὸν τὸν Αἰσχύλον, Θέογνις παρεισήχθη, ποιητὴς τραγῳδίας πάνυ ψυχρός. ἡσθῆναι δὲ αὖθις μετὰ τὸν Μόσχον (ἦν δὲ οὗτος φαῦλος κιθαρῳδὸς, ᾄδων ἀπνευστὶ πολλὰ) Δεξίθεός τις εἰσῆλθεν ἄριστος κιθαρῳδὸς, καὶ Πυθιονίκης, ᾀσόμενος τὸ Βοιώτιον. ἀλλ' ἀντίρροπος αὖθις τῇ εὐθυμίᾳ λύπη τούτῳ ἐγένετο, ὅτε δὴ παρέκυψε· Χαῖρις ἐπὶ τὸν ὄρθιον· ἦν δὲ ὁ Χαῖρις κιθαρῳδὸς καὶ αὐλητὴς φαῦλος, ὁ δὲ ὄρθιος αὐλητικὸς νόμος οὕτω καλούμενος.*

Knights with shirking their military duties [1]. And hence no doubt it is that the Chorus in the present play denounce him as a *ταραξιππόστρατον* (line 247), *a troubler of the cavalry*, and devote the Epirrhema and Antepirrhema (lines 565–80 and 595–610) to a panegyric of their own military services.

The name of the play should be written as Ἱππεῖς not Ἱππῆς. It is given as Ἱππεῖς in the great Venetian MS., and (with only two exceptions) in every other MS. which gives the actual name of the play, and does not merely call it, as a few do, *δρᾶμα* Ἱππέων. The exceptions are the Ravenna and the 1294 Vatican, the latter a MS. of no independent authority. And the Ravenna, though it spells the name Ἱππῆς as the title of the play, yet spells it Ἱππεῖς in the prefixed list of the Comedies. So in the Life of Aristophanes by Suidas (Life III at the commencement of this Volume), every MS. gives Ἱππεῖς, as well as Ἀχαρνεῖς. As regards the printed editions, Aldus and Fracini have Ἱππῆς at the commencement of the play, and Ἱππεῖς at the top of every page of the text. And every other edition before Brunck, without a single exception, gives the title everywhere as Ἱππεῖς. Brunck altered it to Ἱππῆς, not relying on any authority or principle, but from his mistaken idea that Aristophanes was accustomed to employ not what grammarians call the "Hellenic," but only what they call the "Attic" forms of speech. A few words on this distinction may not be out of place.

The epithet "Attic" as applied to language is susceptible of two very different interpretations.

(1) It may mean the ordinary language of the great Attic writers

[1] Θεόπομπος ἐν δεκάτῳ Φιλιππικῶν φησὶν ὅτι οἱ ἱππεῖς ἐμίσουν αὐτόν [that is, τὸν Κλέωνα]. προπηλακισθεὶς γὰρ ὑπ' αὐτῶν καὶ παροξυνθεὶς, ἐπετέθη τῇ πολιτείᾳ, καὶ διετέλεσεν εἰς αὐτοὺς κακὰ μηχανώμενος· κατηγόρησε γὰρ αὐτῶν ὡς λειποστρατούντων.—Scholiast on Knights 226. No doubt the story of Cleon's disgorging the five talents was mentioned in the same part of the work. "The tenth Book [of the Philippics] passed in review the vicissitudes of Athenian policy with the characters and acts of the leading statesmen by whom the fortunes of the Attic Republic had been guided. It hence obtained the separate title of 'The Book of Demagogues.'"—Mure, Greek Literature, v. p. 519.

which ultimately became the recognized standard, throughout the world, for Hellenic prose. Before the period of Athenian ascendancy an author, whether he wrote in prose or in verse, would employ the dialect of the particular state to which he belonged. But the Athenian empire, while it crushed out all literary aspirations amongst the subject allies, attracted to Athens herself the learning and talent of the Hellenic mind, so that Athens became the metropolis of Hellenic culture, the university (so to speak) of the Panhellenic world. And her great writers—her dramatists, her historians, her philosophers, her orators—wrought out a language which was universally regarded as the most finished specimen of the Hellenic tongue; so that thenceforward all writers of Greek prose, with hardly an exception, deserted their own particular dialects, and followed, or attempted to follow, the language of these illustrious Athenians. The Boeotian Plutarch did not retain the dialect of the Boeotian Pindar; Dionysius of Halicarnassus did not retain the dialect of Herodotus of Halicarnassus; they and the other prose writers, from whatever region they hailed—Lucian from Samosata, Athenaeus from Naucratis, Polybius from Arcadia, Diodorus from Sicily, and the rest—all employed, with more or less purity, the language of Aristophanes and Xenophon, of Isocrates and Plato. So did that still more important class of writers, the Greek Fathers of the Church, Origen and Clement of Alexandria, Athanasius, Basil and Gregory of Nazianzus, Chrysostom and the ecclesiastical historians, and so on. But, indeed, to enumerate the writers who followed the Attic style would be to make an exhaustive list of all subsequent Hellenic and Hellenistic writers in prose. For the purpose of literary prose all other dialects dropped off, and the Attic dialect widened into the universal Hellenic language. Hence this usage is described by the grammarians as Ἑλληνικῶς, in contradistinction to the particular dialects used only by particular peoples.

(2) But there were some words and forms which, whether from the rarity of their employment by Attic writers, or for some other reason, were not absorbed into this great stream of Hellenic literature, but were left as it were in a backwater, and sunk into mere Attic provincialisms.

These as being used by nobody except by some Attic writers (and by them very sparingly) were, to distinguish them from the general Attic, which had become the Hellenic, usage, described by the grammarians[1] as Ἀττικῶς.

When and by whom the colossal blunder was started, which supposed these "Attic" provincialisms to have been the regular usage of the great Athenian writers, and the "Hellenic" forms to have been used by some other persons (I know not whom), but *not* by the Athenian writers, I am not aware, nor is it necessary to inquire. So far as Aristophanes is concerned, Brunck was the first to substitute a few of these provincialisms for the genuine language of the Attic writers; but he did not fall into the exquisite absurdity of imagining that the "Hellenic" forms were not used by the chief Hellenic (that is, the Athenian) writers. He recognized that these forms were Attic, but supposed that the provincialisms were "more Attic," whatever that expression may mean. But with critics of the new school, the idea that Aristophanes did not use the "Hellenic" forms (in reality his regular usage) has become a sort of mania; and could the poet see some recent editions of his Comedies, he would find them studded with forms which he rarely, if ever, employed.

The description of Cleon in the Knights is avowedly a mere caricature; but in all essential points it is in entire accord with the few vivid touches by which Thucydides portrays his character. In

[1] When Moeris says, for example, *δρυπετὴς*, Ἀττικῶς· *πέπειρος* Ἑλληνικῶς, or again, *οἶμαι*, Ἀττικῶς· *νομίζω*, Ἑλληνικῶς, or again, *σεισάχθειαν* Ἀττικῶς· *χρεῶν ἀποκοπὴν*, Ἑλληνικῶς, and so on, he does not mean that *πέπειρος*, *νομίζω*, *ἀποκοπὴ χρεῶν*, and the like were *not* used by the Attic writers. He means that *δρυπετὴς*, *οἶμαι*, and *σεισάχθεια* were used by Attic writers *only*, and by no others; whereas the "Hellenic" words were used by Attic writers and by all subsequent Hellenic prose writers. See Appendix to Birds, line 48, and the fourth Additional Note to the Birds. I have sometimes spoken of these "Attic" forms as *provincialisms*: and that is what they ultimately became; but of course they were not *provincialisms*, as distinguished from the "Hellenic" forms, in the time of Aristophanes. My language on Plutus 546 (Commentary and Appendix) is inaccurate in this respect.

the Comedy, as in the History, he is *βιαιότατος τῶν πολιτῶν*; in both, he is *πιθανώτατος τῷ δήμῳ*; in both, his chief occupation is to assail with calumnies, *διαβάλλειν*, the leading men in Athenian life; in both, he is the most strenuous opponent of peace; and in both for the same reason, viz. because in quiet times his rascalities would be more easily detected. But in the Knights he is seen in a character which in history he was never called upon to sustain. He has fallen from his high estate: he can no longer lord it in the Pnyx; he has found a rival who can beat him even on his own ground; more violent, more coarse, more resourceful in his slanders and rascalities. The bully is bullied, the slanderer discredited, the rogue unmasked.

And even in smaller details, a caricature, to be effective, must accurately seize, however much it may exaggerate, the salient features of the original. And so from the oratory and methods ascribed to Paphlagon, we may reasonably draw some conclusions with regard to the oratory and methods really employed by Cleon.

Thus, it seems impossible to doubt that he was in the habit of bringing forward ancient oracles, and prophecies, and visions, in order to impress the Athenians in favour of the policy which he desired them to pursue. In the very first description of Paphlagon we are told *ᾄδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾷ* (61). He keeps by him a store of oracles, the most important of which is stolen by Nicias (116 seq.); and thereby the way to overthrow him is discovered. In his first contest before Demus he quotes his *λόγια* (797), and in his antagonist's reply he is upbraided for his dreams and oracles (809, 818). When he is getting the worst of the struggle, he implores Demus to allow him to fetch his oracles (961), and, obtaining permission, brings in an immense load of them (997, 1000). And this is followed by a long contest in which he and the Sausage-seller quote oracles, one against the other. And in the hour of his final overthrow, he fixes his last hope on an oracle (1229).

Now all this would be absolutely without point, if it did not hit off, in however exaggerated a manner, a noticeable peculiarity in Cleon's mode of addressing the Athenian people.

On similar grounds we may be equally sure that he was in the habit of employing homely and graphic metaphors, and the language of business men (462, 3, &c.); though of course Paphlagon's perpetual use of words drawn from the tanning trade is due to other considerations.

There can be no doubt that he possessed an unusually loud and stentorian voice, which could be distinctly heard to the extremity of the largest crowd, a matter of no little importance to a public speaker.

From the pointed way in which he is made to compare himself with Themistocles, ὁ Θεμιστοκλεῖ ἀντιφερίζων (812, 3, 8), we may fairly conclude that in some of his speeches, probably in those delivered after his triumphant return from Sphacteria, he had spoken of himself as having rivalled the achievements of that illustrious Athenian. And the address to the Demus ἐραστής τ' εἰμὶ σὸς, φιλῶ τέ σε would hardly have been emphasized, as we find it in Knights 732, 733, and 1341, had it not been intended to recall the well-known phraseology of Cleon. Many other passages will occur to the careful reader in which Paphlagon may seem to be imitating the real language or manner of the demagogue; but of course it would be easy to push inferences of this sort too far. We have seen at the commencement of this Introduction the testimony which Aristophanes himself bears to his oratorical vigour and ingenuity.

The Knights was the first Comedy exhibited by Aristophanes in his own name. Probably he felt that this bold attack on the triumphant demagogue might involve all concerned in great danger, and was unwilling that Callistratus, in whose name his Comedies had hitherto been produced, should be exposed to so serious a risk. Of Callistratus our records tell us nothing more for ten years; when Aristophanes used his name for the Birds in 414 B.C., as he did for the Lysistrata in 411 B.C. The three extant Comedies which followed the Knights—the Clouds, the Wasps, and the Peace—were all exhibited in his own name. Meanwhile,

he seems to have taken into his confidence another friend, Philonides, in whose name he exhibited the Rehearsal in 422 B.C. and the Amphiaraus in 414 B.C.; and long afterwards the Frogs in 405 B.C. It seems probable that Philonides was a younger man than Callistratus, and survived him for some years.

Aristophanes, we know, declared[1] that Eupolis had borrowed largely from the Knights for the purpose of his attack, in the Maricas, upon the demagogue Hyperbolus; and further that he had spoiled what he borrowed. And Eupolis retorted[2] that he had himself assisted Aristophanes in the composition of the Knights. The fact that the young poets assisted and borrowed from each other is both natural and pleasing; and their recriminations must not be taken too seriously. They were part of the entertainment, and the audience would thoroughly enjoy the charges and countercharges of their favourites, well knowing that no real offence was intended or would be taken. Of the Maricas very few fragments survive, and we cannot tell to what extent that Comedy was really indebted to the Knights. It is not, I think, absolutely certain that Eupolis is included among the poets who are charged in the Clouds (line 559) with copying the Aristophanic simile of the eels (Knights 864–7); and perhaps the only passage in the Knights which we can with anything like confidence pronounce to have been introduced into the Maricas is the statement of the Sausage-seller in lines 188, 9 *οὐδὲ μουσικὴν ἐπίσταμαι | πλὴν γραμμάτων,* Quinctilian (Inst. Or. I. x. 18) observing that in the Comedy of Eupolis "Maricas,

[1] *Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν*
ἐκστρέψας τοὺς ἡμετέρους Ἱππέας κακὸς κακῶς.—Clouds 553, 4.

[2] In the Baptae. The lines are preserved by the Scholiast on Clouds 554

κἀκείνους τοὺς Ἱππέας
ξυνεποίησα τῷ φαλακρῷ τούτῳ, κἀδωρησάμην.

They are in the metre which Aristophanes employed in the Parabasis Proper of the Clouds, the Eupolideian epichoriambic, which is based on the trochaic tetrameter catalectic, but with the substitution of a choriamb for the third and fourth feet, and with the right to substitute a spondee and in some cases an iamb in places where, in the ordinary metre, only a trochee would be permissible. The scheme of the metre is given in Gaisford's note to Hephaestion xvi. 4.

qui est Hyperbolus, *nihil se ex musicis scire nisi literas* confitetur[1]." This remark, however, must certainly, as in the Knights, have been connected with the qualifications of a Demagogue. On the other hand the contribution of Eupolis to the Knights is identified by the old grammarians, either from some ancient tradition or as the result of their own critical acumen, with the whole or a part of the Second Parabasis[2]. And it certainly seems to me that if we are to trace a stranger's hand in any part of the Knights, it is to be found in this Parabasis. There is no parallel in these Comedies to the obscure and involved language of the Strophe and Antistrophe. The lyrics of Aristophanes are models of crispness and lucidity. The thought is always clear, and the language aptly fitted to the thought. But in both these odes, and not merely in one of them, the thoughts and the language are alike confused and cumbrous. The Epirrhema is couched throughout in a tone of concentrated indignation, such as we find in the Roman Satirist, without a touch of the lightness and humour which

[1] Is it possible that Quinctilian is confusing the Maricas with the Knights? The idea has often occurred to me, but I think it quite impossible. He was a very accurate writer. He is here considering the connexion between *γράμματα* and *μουσική* in Greek education; and brings forward in succession the evidence of (amongst others) Sophron, Eupolis, Aristophanes, and Menander. The very next words after those quoted in the text are "Aristophanes quoque non uno loco sic institui pueros antiquitus solitos esse demonstrat." So that he is in this very passage distinguishing the Maricas of Eupolis from the works of Aristophanes. Then in Eupolis it is the existing demagogue to whom the remark applies; In Aristophanes it applies not to the existing demagogue, but to the stranger introduced to supplant him. Add to this that we are to *expect* similarities between the Maricas and the Knights; and I think that no reasonable person can doubt the accuracy of Quinctilian's statement.

[2] *Εὔπολις ἐν τοῖς Βάπταις φησὶν ὅτι συνεποίησεν Ἀριστοφάνει τοὺς Ἱππέας. λέγει δὲ τὴν τελευταίαν Παράβασιν.*—Scholiast on Clouds 554.

ἐκ τοῦ "ὅστις οὖν τοιοῦτον ἄνδρα" φασί τινες Εὐπόλιδος εἶναι τὴν Παράβασιν.—Scholiast on Knights 1291.

The latter statement is plainly erroneous. It might as well be said that the contribution of Eupolis commenced in the middle of a sentence. And, indeed, the un-Aristophanic element is even more perceptible in what precedes, than in what follows, the words *ὅστις οὖν τοιοῦτον ἄνδρα.*

we are accustomed to associate with the satire of Aristophanes. It would certainly seem more appropriate to the poet whom Persius distinguished by the special epithet of *the angry*, "iratum Eupolidem." And, indeed, as if for the very purpose of showing how different his own treatment would have been, Aristophanes in the Wasps, which is the complement of the Knights, introduces the very same subject in the very same place (1275–83), and deals with the vice of Ariphrades and the musical skill of his brother Arignotus in such a fashion that, even if the passage were anonymous, any one gifted with the least discernment would say *This is from the hand of Aristophanes.* And finally the Antepirrhema, the meeting of the triremes to discuss the proposed expedition under the command of Hyperbolus, is conceived in a vein of humour nowhere else discoverable in these Comedies. It is perhaps worthy of notice that Hyperbolus, whom Aristophanes does not elsewhere deem worthy of serious comment, appears to have been the special object of Eupolis's aversion. It seems to me, therefore, that throughout this Second Parabasis, and not merely in the latter part of it, we find traces of the mind and hand of some writer other than Aristophanes. But whether it is solely the work of Eupolis, or whether the two young poets co-operated in producing it, is a very different question, and one on which it is extremely difficult to give any decided answer. Anyhow, as it forms part of an Aristophanic Comedy, it is customary, and seems right, to refer to it as if it were the work of Aristophanes.

Is a guess permissible, for of course it can be only a guess, as to the reason of the co-operation of Eupolis in this Second Parabasis? It seems to me probable that Aristophanes originally intended the Comedy to conclude with the final overthrow of Cleon, and that it was only by an afterthought that he resolved to add a description of Demus, rejuvenated and delivered from the sway of the Demagogues. And this would almost necessitate a Second Parabasis, in order to account for the time required for the regeneration of Demus. And if the notion occurred to Aristophanes only at the last moment, it may well have

formed a subject of discussion between the two young poets, and Eupolis may have offered to supply, or assist in the composition of, the Second Parabasis. There are many signs that it was put together in haste, as if to meet a sudden emergency, such as the circumstance that the anecdote about Cleonymus, and the story about the triremes which immediately follows, are both inartistically introduced by the same word φασὶ, *they say*; a word which, indeed, commences a third verse only three lines below.

The poetical translations of the Knights, though few in number, are of the highest class. They are by Thomas Mitchell, A.D. 1820; the Right Honourable John Hookham Frere, 1840; Benjamin Dann Walsh, 1848; and Leonard Hampson Rudd, 1867. Excellent as are all Frere's translations, he is at his best in the Knights, whilst Mitchell's version of the Parabasis Proper is perhaps the most striking presentation of Aristophanes in English. For the publication of my own translation I must offer the same excuse and apology that in the Introduction to the Acharnians I offered for publishing my translation of that play.

Eastwood, Strawberry Hill,
August, 1909.

By the kindness of Professor Maurice Croiset I am allowed to insert here the following extract from his admirable little treatise on "Aristophane et les partis à Athènes," Paris; Albert Fontemoing, 1906.

Il (Cléon) semble avoir eu en partage certaines qualités d'orateur, et même d'homme d'État, qui, en s'associant à ses défauts, non seulement les dissimulèrent en partie, mais les rendirent même quelquefois agréables au peuple. Une assurance imperturbable, une voix puissante qui remuait la foule, une sorte de sans-gêne qui scandalisait les gens comme il faut, mais qui ne déplaisait pas à la multitude. Ses clameurs même, sa gesticulation véhémente, les injures qu'il lançait à ses adversaires, tout cela réuni faisait

qu'il ne ressemblait à personne. Ajoutons qu'il possédait une intelligence claire, apte à simplifier les choses, une logique tranchante, qui procédait volontiers par déductions inflexibles, et qui imposait ses conclusions par une rigueur systématique. Thucydide nous dit qu'il était très violent et qu'il savait mieux que personne persuader le peuple[1]. La persuasion elle-même avait chez lui quelque chose de violent. Elle provenait de l'élan brutal de son argumentation, qui, s'attachant à quelques idées absolues, écartait les considérations multiples où s'attardent les esprits étendus et réfléchis. Il avait, sur ses adversaires, modérés et politiques, la supériorité de fait qu'ont les dogmatiques intransigeants lorsqu'ils s'adressent à un public indécis et d'ailleurs épris des idées qui semblent claires. Il savait dégager, du milieu des sentiments confus de la multitude, certains principes, qu'il formulait en termes impérieux, et, en les énonçant ainsi, il donnait un corps aux passions populaires, dont il se faisait le serviteur pour dominer l'État[2].

Au dedans, sa politique tendait à détruire ce que les classes supérieures gardaient encore d'influence. Aristote le juge d'un mot très expressif: "C'est lui, dit-il, qui semble avoir le plus contribué à corrompre le peuple par ses propres instincts[3]." Ce jugement est sans doute celui des adversaires de Cléon ; mais il est difficile de douter qu'à tout prendre il ne soit à peu près juste. Il ressort en effet de l'histoire de cette période que l'institution démocratique s'y altéra de plus en plus, par le développement des instincts dangereux qu'elle portait en elle-même ; et, comme Cléon fut alors l'homme d'État le plus écouté du peuple, il est certain qu'il contribua grandement à cette altération. C'est du reste ce que dit également Thucydide, en caractérisant les politiciens qui succédèrent à Périclès : il fait remarquer que celui-ci conduisait vraiment le peuple, au lieu de se laisser conduire par lui. "Au contraire, ajoute-t-il, ceux qui vinrent après lui, n'ayant pas de supériorité marquée les uns sur les autres et désirant pourtant se surpasser mutuellement, durent s'efforcer de plaire à la multitude, et ils lui laissèrent diriger les affaires[4]." Cela, il est vrai, n'est pas dit spécialement de Cléon ; mais Cléon, à n'en pas douter, est le premier visé par cette observation décisive. Flatter la démocratie, en se

iii [1] Thucydide, ~~ii.~~ 36.

[2] Ce caractère de logicien dur et brutal me paraît ressortir très vivement des discours que lui prête Thucydide dans l'affaire des Mityléniens.

[3] Aristote, République des Athéniens, c. xxviii.

[4] Thucydide, ii. 65. 10.

faisant le complaisant de ses instincts, qui d'ailleurs étaient probablement aussi les siens, tel était le fond de sa politique[1]. Ajoutons-y les accusations incessantes devant les tribunaux, par lesquelles il se faisait une réputation de vigilance et de dévouement au bien public, en même temps qu'il entretenait les soupçons auxquels le peuple n'était que trop porté[2].

Au dehors, il tendait à exciter incessamment l'ambition imprudente d'Athènes. La prépondérance maritime, dont Périclès voulait qu'on se contentât, ne lui suffisait plus. D'accord avec les sentiments secrets du peuple et surtout des gens du Pirée, il faisait briller à leurs yeux la vision flatteuse ou le rêve décevant d'un grand empire. Et dans ces questions, où la prudence, la mesure, le discernement du possible eussent été si nécessaires, il portait son intransigeance habituelle. Il n'admettait ni les ménagements ni les insuccès. Thucydide déclare formellement qu'il resta jusqu'à la fin le principal obstacle à la paix, du côté des Athéniens[3]. "Mon but, dit le Paphlagonien à Démos dans les *Cavaliers*, c'est de te faire régner sur tous les Grecs[4]." Si le mot n'est pas historique, il résume du moins la politique que dut professer Cléon. Les gens de mer, et tous ceux qui vivaient à Athènes du commerce avec l'étranger, avaient au fond le désir et le besoin d'extension incessante, qui semblent être, par une loi naturelle, ceux des grandes puissances maritimes. Cléon flattait cet instinct, comme il flattait tous les instincts populaires. Il montrait ce rêve comme sûrement réalisable, à la seule condition qu'on ne cédât jamais, et qu'on se gardât bien de relâcher, au nom de vains scrupules d'humanité, l'autorité "impériale," créée par les événements eux-mêmes et par la force des choses. C'était le théoricien d'une domination toujours croissante, établie et entretenue au moyen d'une énergie inflexible.

Aristophane ne pouvait pas ne pas être l'adversaire déclaré d'un tel

[1] C'est ce qui ressort des quelques faits précis qui nous sont connus. L'élévation du salaire des juges, quoi qu'on en ait dit, ne répondait pas à un autre dessein (Aristophane, Cavaliers, 255; Scol., Guêpes, 88). Se rappeler aussi le rôle de Cléon dans les pourparlers de 425 (Thucydide, iv. 22).

[2] Aristophane, Cavaliers, 256. La question de savoir si Cléon était de bonne ou de mauvaise foi, intéressé ou court d'esprit, me paraît secondaire. L'histoire est juge, non de sa conscience, mais de son rôle. Ceux qui ont cherché à le réhabiliter auraient dû essayer de montrer une circonstance au moins où il ait exercé sur le peuple une influence utile. S'il l'a, au contraire, toujours poussé du côté où il inclinait secrètement, le jugement d'Aristote et celui de Thucydide sont justifiés.

[3] Thucydide, v. 16.

[4] Aristophane, Cavaliers, 797.

homme et de ceux qui lui ressemblaient. Il l'était par nature, indépendamment de tout grief personnel, et presque sans réflexion.

Le dissentiment, entre eux, portait d'abord sur les choses essentielles de la politique. Aristophane, nous avons dit plus haut pour quelles causes, appartenait de cœur et d'âme à une démocratie modérée, attachée au sol et aux traditions, ennemie des violences et des témérités, peu sympathique aux discoureurs, et très opposée à ces procès incessants qui troublaient la cité et ne profitaient qu'aux politiciens. Quant aux ambitions conquérantes des gens du Pirée, elles lui étaient totalement étrangères. Comme les gens de la campagne, généralement, il ne comprenait, en fait de guerre, que la guerre défensive, limitée à la protection du territoire [1]. Les entreprises lointaines, où Athènes prodiguait son sang et son argent, lui paraissaient une sorte de folie criminelle. En somme, tout ce qui constituait le programme politique de Cléon lui était odieux. Dissidence première et ardente, que son imagination vive, sa sensibilité de poète et son âpreté satirique excitaient sans cesse et enflammaient.

Et, sous ce dissentiment, il y en avait un autre, plus profond encore ; un conflit moins politique que moral et national. Le caractère athénien, tel que l'avaient fait la race, la tradition et les événements, subissait une crise, au commencement de la guerre du Péloponèse.

Thucydide, dans le discours qu'il attribue à Périclès et qu'il dit avoir été prononcé par lui dans l'hiver de 431–430, a défini ce caractère en l'idéalisant. Ce que l'homme d'État loue surtout, c'est la douceur charmante des mœurs athéniennes, l'absence de contrainte, la liberté de la vie privée, exempte de toute surveillance jalouse, une justice bienveillante, un goût d'élégance simple qui embellissait l'existence, une hospitalité confiante, la bonne grâce aimable et la facilité des relations, enfin une sorte de souplesse native, qui permettait à chacun de réaliser toutes ses aptitudes sans s'assujettir à une discipline dure et triste [2]. Tout cela semble pris sur le fait par un observateur de premier ordre, qui, ayant vécu dans diverses parties de la Grèce, a pu juger après comparaison. Et si, dans la réalité, ces qualités étaient mélangées de défauts, que l'historien a lui-même notés ailleurs, on ne peut douter en tout cas que le tableau ne soit exact dans l'ensemble. C'était bien là, sauf correction de détail, le

[1] Aristophane, Assemblée des femmes, 197. Cf. J. Beloch, Die attische Politik, pp. 13, 14.

[2] Thucydide, i. ii, c. xxxvii–xli.

caractère d'Athènes vers 431 et ce qui en faisait vraiment une ville unique dans le monde grec. Or, la politique démagogique tendait à l'altérer gravement. Elle apportait avec elle et propageait rapidement dans la cité les soupçons, les haines, l'esprit de parti. Par la déformation de l'institution judiciaire, elle inquiétait et exaspérait les uns, tandis qu'elle développait chez les autres une malveillance égoïste ; par les excès de pouvoir de l'assemblée, elle transformait la démocratie en despotisme ; enfin, par l'outrance de son impérialisme, elle rendait le peuple tyrannique et quelquefois cruel.

Personne n'était plus Athénien à l'ancienne mode qu'Aristophane, bien que très moderne à certains égards, et personne donc ne dut avoir plus vivement que lui le sentiment de cette crise. Comment sa libre et expansive nature, joyeuse et vive, amie des fêtes, des gais propos, de la vie facile, n'aurait-elle pas eu horreur de cet esprit sectaire qu'elle sentait grandir autour d'elle ? La démagogie haineuse, les tribunaux méchants, la guerre prolongée pour des intérêts particuliers aux dépens du bien public, c'était de quoi révolter ce représentant passionné de la vieille franchise, si attaché à son Attique paisible et bienveillante. Sa polémique est issue de là. Et on peut dire qu'elle se ramène à cela tout entière. Car, au fond, lorsqu'il attaquera Euripide, Socrate, et même la musique nouvelle, avec autant de vivacité, ou peu s'en faut, que Cléon ou Lamachos, la cause de sa colère sera peut-être toujours la même. Ce qu'il défendra contre les novateurs, à tort ou à raison, ce sera toujours le naturel athénien, tel qu'il se le représente, tel qu'il le sent en lui-même, tel qu'il le voit dans la tradition. Il en a aimé comme personne la spontanéité vive, la droiture héréditaire, la simplicité gracieuse, et, sous les dehors moqueurs, la bonté native.

Voilà ce qu'il ne faut pas perdre de vue pour bien apprécier ses relations avec les partis. A coup sûr, dans la lutte où il était engagé, il a subi des influences passagères, il a recherché des alliances utiles, il a pu même se prêter parfois à certains desseins politiques. Tout cela demande à être étudié et discuté de près, à propos de chacune de ses pièces. Mais, de prime abord, il est essentiel de se dire, qu'à proprement parler, Aristophane n'a été d'aucun parti. Fils de la campagne et de la tradition athénienne, c'est au nom de la terre natale qu'il parle, et c'est l'âme d'Athènes qu'il défend contre ceux qu'il considère comme ses corrupteurs.

ΥΠΟΘΕΣΕΙΣ [1].

I.

Τὸ δρᾶμα τοῦτο ποιεῖται εἰς Κλέωνα, τὸν Ἀθηναίων δημαγωγόν. ὑπόκειται δὲ ὡς Παφλαγὼν, νεώνητος, δουλεύων τῷ Δήμῳ, καὶ προαγόμενος παρ' αὐτῷ περιττότερον. ἐπιτιθεμένων δὲ αὐτῷ δυοῖν τοῖν ὁμοδούλοιν, καὶ κατά τινα λόγια πονηρίᾳ διάσημον ἀλλαντοπώλην Ἀγοράκριτον ἐπαγόντοιν, ὃς ἐπιτροπεύει τὸν δῆμον τῶν Ἀθηναίων, αὐτοὶ [2] οἱ Ἀθηναίων ἱππεῖς συλλαβόντες ἐν Χοροῦ σχήματι παραφαίνονται· ὑφ' ὧν προπηλακιζόμενος ὁ Κλέων ἀγανακτεῖ, καὶ διενεχθεὶς ἱκανῶς περὶ τοῦ ἀνώτερος [3] εἶναι τῶν ἐναντιουμένων, σφᾶς ὡς συνομωμοκότας ἐκ τῆς πόλεως ἐξελῶν [4] πρὸς τὴν βουλὴν ἵεται. διώξαντος δὲ καὶ τοῦ ἀλλαντοπώλου κατὰ πόδας, οἱ ἱππεῖς περί τε τοῦ ποιητοῦ τινα καὶ τῶν προγόνων, ἔτι δὲ καὶ τῶν συγκινδυνευόντων σφίσιν ἐπὶ ταῖς μάχαις ἵππων [5], πρὸς τοὺς πολίτας ἁδροτέρως διαλέγονται. ὅ τε ἀλλαντοπώλης περιγεγενημένος ἐν βουλῇ μάλα γελοίως τοῦ Κλέωνος καὶ

[1] All these Arguments are found in the chief Venetian MS. (V.), and, except where otherwise mentioned, stand here as they are given in that edition. The first Argument is also found in P. F. F[5]. and some other MSS. The Ravenna MS. has no Arguments for this play.

[2] *αὐτοὶ οἱ Ἀθηναίων* Aldus, vulgo. V. has *δὲ* after *αὐτοί*. The words are omitted in P. F. F[5].

[3] *ἀνώτερος* P. F. F[5]. Aldus, vulgo. *ἀλογώτερος* V.

[4] *ἐκ τῆς πόλεως.* So all the MSS. *κατὰ τῆς πόλεως* Aldus, vulgo. The participle is omitted in all the MSS. and in all editions before Bergk who, retaining the unauthorized *κατὰ*, inserted *διαβαλών*. But there is no ground for rejecting the *ἐκ* of the MSS. and I have therefore inserted *ἐξελῶν*, the word put into Cleon's mouth in Wasps 1230, *ἐκ τῆσδε τῆς γῆς ἐξελᾶν*.

[5] *ἵππων*. This word, omitted in V., was first inserted by Brunck, apparently from his Parisian MSS., but in Velsen's edition it is said to be omitted in P. and in the other MSS.

λοιδορούμενος αὖθις αὐτῷ προσέρχεται· ἐκκαλεσαμένου δὲ τοῦ Κλέωνος τὸν Δῆμον, προσελθὼν οὗτος διαφερομένων[1] ἀκροᾶται. λόγων δὲ πολλῶν γενομένων κατὰ τοῦ Κλέωνος, τοῦ Ἀγορακρίτου μάλ' ἐντέχνως τοῖς ἐπινοήμασι, καὶ ταῖς θωπείαις, καὶ προσέτι ταῖς ἐκ τῶν λογίων ὑπερβολαῖς κρατοῦντος, κατὰ μικρὸν ὁ Δῆμος τοῖς λόγοις συνεφέλκεται. δείσαντος δὲ τοῦ Κλέωνος, κἀπὶ τὸ ψωμίζειν τὸν Δῆμον ὁρμήσαντος, ἀντιψωμίζειν ἅτερος ἐγχειρεῖ. καὶ τέλος τοῦ Δήμου τὴν ἑκατέρου κίστην συνιέντος, εἶτα τῆς μὲν κενῆς, τῆς δὲ τοῦ Κλέωνος μεστῆς εὑρεθείσης, ἐλεγχθεὶς αὐτὸς ὡς περιφανῶς[2] τὰ τοῦ Δήμου κλέπτων ἐκβάλλεται[3] τῆς ἐπιτροπείας. μετὰ ταῦτα δὲ τοῦ ἀλλαντοπώλου τὸν Δῆμον ἀφεψήσαντος, εἶτα νεώτερον ἐξαυτῆς εἰς τοὐμφανὲς γεγονότα προαγαγόντος, Κλέων[4] περικείμενος τήν τε Ἀγορακρίτου σκευὴν ἐπὶ παραδειγματισμῷ διὰ μέσης πόλεως ἀλλαντοπωλῶν ἀνὰ μέρος καὶ τῇ τέχνῃ χρησάμενος πέμπεται. καὶ ἡ ἐπιτροπὴ τῷ ἀλλαντοπώλῃ παραδίδοται. τὸ δὲ δρᾶμα τῶν ἄγαν καλῶς πεποιημένων.

Ἐδιδάχθη[5] τὸ δρᾶμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ εἰς Λήναια, δι' αὐτοῦ τοῦ Ἀριστοφάνους· καὶ πρῶτος ἦν[6]. δεύτερος Κρατῖνος Σατύροις. τρίτος Ἀριστομένης Ὑλοφόροις.

[1] *διαφερομένων* Aldus, vulgo. *διαφερόμενος* P. *διαφθειρομένων* V. F. *διαφθείρει τοὺς* (with *ἀκροατάς*) F⁵.

[2] *περιφανῶς*, Brunck. *περιφανής*, MSS., Aldus.

[3] *ἐκβάλλεται*, V. Aldus. *ἐκεῖ θατέρῳ*, P. F. F⁵. *εἴκει θατέρῳ*, Brunck.

[4] *Κλέων*, and just below, *παραδειγματισμῷ*, Kuster. *Κλέωνος* and *παραδειγματισμοῦ* MSS., Aldus.

[5] In V. this paragraph, the only thing of importance in these Arguments, is written in the margin of the First Argument. It is also found in F. and F⁵.

[6] *πρῶτος ἦν*. After these words V. inserts *ἐνίκα*, probably as an explanation. F. and F⁵. have *πρῶτον ἐνίκα*. But *πρῶτος ἦν* is a very common form in the didascaliae, and the form *πρῶτον* (or *πρῶτος*) *ἐνίκα* is never used. For *Σατύροις* V. has *Σαγύροις*.

II[1].

῾Ο σκοπὸς αὐτῷ πρὸς τὸ καθελεῖν Κλέωνα. οὗτος γὰρ βυρσοπώλης ὢν ἐκράτει τῶν Ἀθηναίων ἐκ προφάσεως τοιαύτης. Ἀθηναῖοι πόλιν Πύλου, λεγομένην Σφακτηρίαν, ἐπολιόρκουν διὰ Δημοσθένους στρατηγοῦ καὶ Νικίου· ὧν στρατηγῶν χρονισάντων ἐδυσχέραινον οἱ Ἀθηναῖοι. καὶ εἰς ἐκκλησίαν συνελθόντων αὐτῶν καὶ ἀδημονούντων, Κλέων τις[2] βυρσοπώλης ἀναστὰς ὑπέσχετο δεσμίους φέρειν τοὺς ὑπεναντίους εἴσω εἴκοσιν ἡμερῶν, εἰ στρατηγὸς αἱρεθείη· ὅπερ καὶ γέγονε. κατὰ τὰς ὑποσχέσεις οὖν ἐστρατήγει, κυκῶν τὴν πόλιν. ἐφ' οἷς μὴ ἐνεγκὼν Ἀριστοφάνης καθίησι τὸ τῶν ῾Ιππέων δρᾶμα δι' αὐτοῦ, ἐπεὶ τῶν σκευοποιῶν οὐδεὶς ἐπλάσατο τὸ τοῦ Κλέωνος πρόσωπον διὰ φόβον. καὶ τὰ μὲν πρῶτα κύπτει φοβούμενος· εἶτα προφανεὶς αὐτὸς ἀνεδίδαξε τὸ δρᾶμα.

Ἔοικεν ὁ προλογίζων εἶναι Δημοσθένης, ὃς ἐκεκμήκει περὶ τὴν Πύλου πολιορκίαν, ἀφῃρέθη δὲ τὴν στρατηγίαν ὑπὸ Κλέωνος ὑποσχομένου τότε τοῖς Ἀθηναίοις παραστήσασθαι τὴν Πύλον εἴσω εἴκοσιν ἡμερῶν· ὃ καὶ κατώρθωσε διὰ τὸ τὰ πλεῖστα τῆς ἁλώσεως προπεπονῆσθαι Δημοσθένει. ἔοικε δὲ ὡς ἐπὶ οἰκίας δεσποτικῆς ποιεῖσθαι τὸν λόγον· εἴη δ' ἂν δεσπότης ὁ δῆμος, οἰκία ἡ πόλις. Οἰκέται δὲ δύο τοῦ Δήμου προλογίζουσι, κακῶς πάσχοντες ὑπὸ Κλέωνος. ὁ δὲ χορὸς ἐκ τῶν ῾Ιππέων ἐστὶν, οἳ καὶ ἐζημίωσαν τὸν Κλέωνα πέντε τάλαντα ἐπὶ δωροδοκίᾳ ἁλόντα. λέγουσι δὲ τῶν οἰκετῶν τὸν μὲν εἶναι Δημοσθένην, τὸν δὲ Νικίαν, ἵνα ὦσι δημηγόροι οἱ δύο.

[1] This Argument is full of the most absurd inaccuracies, historical and otherwise, so glaring that it is unnecessary to point them out. It is also found in P. F. and M., and is probably by the same hand which wrote the article on the "Frogs" in M. entitled *σκοπὸς τοῦ παρόντος δράματος*. See note (1) in Vol. V, p. xlv of this edition. I should not have thought it worth inserting, had it not been the cause of the unfortunate substitution made by some recent editors of the names Οἰκέτης A and Οἰκέτης B for the names of Demosthenes and Nicias.

[2] *τις* P. F. M. Ald. *τῆς* V.

Ἰστέον ὅτι εἰς τέτταρα μέρη διῄρητο ὁ δῆμος τῶν Ἀθηναίων, εἰς πεντακοσιομεδίμνους, εἰς ἱππέας, εἰς ζευγίτας καὶ εἰς θῆτας[1].

III[2].

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Παράγει τινὰ Κλέωνα, τὸν καλούμενον
Παφλαγόνα, κἄτι βυρσοπώλην, πικρότατα
κατεσθίοντά πως τὰ κοινὰ χρήματα·
κἂν[3] *παραλογισμῷ διαφέροντ' ἐρρωμένως*
ἀλλαντοπώλην, εὐθέως τε σκατοφάγον,
πεισθέντα[4] *τ' ἐπιθέσθαι σὺν ἱππεῦσίν τισιν,*
ἐν τῷ χορῷ[5] *παροῦσι, τῇ τῶν πραγμάτων*
ἀρχῇ· Κλέωνός τ' ἐν μέσῳ κατηγορεῖν[6].
ἐγένετο τοῦτ'· ἐξέπεσεν ὁ Κλέων παγκάκως·
ὁ δὲ σκατοφάγος ἔτυχε προεδρίας καλῆς.

[1] As an historical fact this is of course quite accurate. But if the writer means to identify the *ἱππεῖς* of the play with the *ἱππεῖς* of the Solonian constitution, he is altogether wrong. The matter is considered in the Introduction.

[2] In V. this Argument is written in the margin of the First Argument, and entitled *Ἀριστοφάνους γραμματικοῦ ὑπόθεσις ἱππέων*. It is so difficult to decipher that I prefer to rely upon Velsen's interpretation of it rather than upon my own. It is also found in F. and F⁵.

[3] *κἂν* Portus, who appears to have been the first to write this Argument as verse. *ἐν* MSS. Ald. *καί*, Bergk.—*διαφέροντ'* and (in the next line) *εὐθέως τε* are Kuster's suggestions for the *διαφοροῦντ'* and *εὐθέως* (without *τε*) of V. and Ald.

[4] *πεισθέντα τ'* and *ἱππεῦσιν* Portus, for the *πεισθέντ'* and *ἱππεῦσι* of the MSS. and Aldus.

[5] *ἐν τῷ χορῷ* MSS. *ἐν χορῷ* Aldus. *τοῖς ἐν χορῷ* Portus.

[6] *κατηγορεῖν* Bergk. *κατηγορεῖ* MSS. Aldus.

CORRIGENDUM.

P. 52, *text*, line 366. For ΧΟ. read ΔΗ.

ΙΠΠΕΙΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΔΗΜΟΣ.

ΠΑΦΛΑΓΩΝ, ΝΙΚΙΑΣ, ΔΗΜΟΣΘΕΝΗΣ, *οἰκέται.*

ΑΛΛΑΝΤΟΠΩΛΗΣ.

ΧΟΡΟΣ ΙΠΠΕΩΝ.

ΙΠΠΕΙΣ

ΔΗ. Ἰατταταιὰξ τῶν κακῶν, ἰατταταῖ.
κακῶς Παφλαγόνα τὸν νεώνητον κακὸν
αὐταῖσι βουλαῖς ἀπολέσειαν οἱ θεοί.
ἐξ οὗ γὰρ εἰσήρρησεν εἰς τὴν οἰκίαν,
πληγὰς ἀεὶ προστρίβεται τοῖς οἰκέταις.
ΝΙ. κάκιστα δῆθ᾽ οὗτός γε πρῶτος Παφλαγόνων
αὐταῖς διαβολαῖς. ΔΗ. ὦ κακόδαιμον, πῶς ἔχεις;
ΝΙ. κακῶς καθάπερ σύ. ΔΗ. δεῦρό νυν πρόσελθ᾽, ἵνα
ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

The scene in the Knights in some respects resembles the scene in the Acharnians. In the foreground is a loose arrangement of stones, which will, later on, be taken to represent the Pnyx. Behind are the usual three houses. The central house, with a harvest-wreath suspended over the door, is the abode of Demus; whilst the others will presently be utilized for the purposes of Paphlagon and the Sausage-seller. At the back of the scene, stretched from the περίακτος or revolving pillar on one side of the stage to the περίακτος on the other, is a painted representation of the great Propylaea, the entrance to the Athenian Acropolis. Out of the house of Demus run two slaves, howling, and rubbing their limbs, as if they had just been receiving a severe castigation. Their masks are fashioned into portraits of the two famous Athenian generals, Nicias and Demosthenes.

6. πρῶτος Παφλαγόνων] *First* (by which he means *worst*) *of Paphlagons.* ὡς πάντων μὲν ὄντων πονηρῶν, ἐξαιρέτως δὲ τοῦ Κλέωνος, says the Scholiast. Nicias, while taking up his comrade's lamentation, changes the construction; speaking as if the other had used the words ἀπόλοιτο Παφλαγὼν instead of Παφλαγόνα ἀπολέσειαν οἱ θεοί.

7. αὐταῖς διαβολαῖς] *Calumnies and all.* To denounce and calumniate the generals and other officers of state was Cleon's habitual practice. The word is applied to him infra 45, 64, 288, 486, 491; and see the note on Acharnians 378: so Thuc. iv. 27. He did not wish for Peace, says Thucydides v. 16, because

THE KNIGHTS

DEMOSTHENES. O! O! This Paphlagon, with all his wiles,
This newly-purchased pest, I wish the Gods
Would "utterly abolish and destroy"!
For since he entered, by ill-luck, our house,
He's always getting all the household flogged.
NICIAS. I wish they would, this chief of Paphlagons,
Him and his lies! DE. Ha! how feel *you*, poor fellow?
NIC. Bad, like yourself. DE. Then come, and let us wail
A stave of old Olympus, both together.

---

he would then be καταφανέστερος κακουργῶν καὶ ἀπιστότερος διαβάλλων.

8. καθάπερ σύ] "And so are you for that matter," as Frere translates it. The speaker is inclined to resent the tone of patronizing superiority which Demosthenes assumes, and the uncomplimentary ὦ κακόδαιμον with which he addresses him. For this is a mode of address which commonly involves a spice of disparagement, if not of vituperation. See, for example, infra 1195, Clouds 1293, Birds 672, 890, 1569, 1604, Frogs 1058. For a similar little ebullition of petulance on the part of Nicias, see infra 73.

9. ξυναυλίαν] *In concert.* Olympus is the old Phrygian musician who flourished, it is supposed, in the seventh century, and to whose influence is attributed the development of flute-music amongst the Hellenic peoples. "He is never," says K. O. Müller, "mentioned as a poet; he is simply a musician. His nomes, indeed, seem to have been originally executed on the flute alone, without singing; and he himself, in the tradition of the Greeks, was celebrated as a flute-player."—Greek Literature xii. § 8. The original form of the name, Οὔλυμπος, is found also in Eur. Iph. in Aul. 578, where Paris is pictured as a shepherd, Φρυγίων αὐλῶν Οὐλύμπου καλάμοις μιμήματα πνείων. These old forms lingered on in proper names, says Dobree, instancing Neoptolemus and Archeptolemus; but no doubt their retention is mainly due to the exigencies of metre. A musical νόμος was a piece of music arranged to the words of a poetical text, Col. Mure, Greek Lit. iii. 1. § 9.

ΔΗ. καὶ ΝΙ. μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ, μῦ μῦ.
ΔΗ. τί κινυρόμεθ' ἄλλως; οὐκ ἐχρῆν ζητεῖν τινα
σωτηρίαν νῷν, ἀλλὰ μὴ κλάειν ἔτι;
ΝΙ. τίς οὖν γένοιτ' ἄν; λέγε σύ. ΔΗ. σὺ μὲν οὖν μοι λέγε,
ἵνα μὴ μάχωμαι. ΝΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ·
ἀλλ' εἰπὲ θαρρῶν, εἶτα κἀγὼ σοὶ φράσω.
ΔΗ. πῶς ἂν σύ μοι λέξειας ἁμὲ χρὴ λέγειν;
ΝΙ. ἀλλ' οὐκ ἔνι μοι τὸ θρέττε. πῶς ἂν οὖν ποτε
εἴποιμ' ἂν αὐτὸ δῆτα κομψευριπικῶς;
ΔΗ. μή μοί γε, μή μοι, μὴ διασκανδικίσῃς·
ἀλλ' εὑρέ τιν' ἀπόκινον ἀπὸ τοῦ δεσπότου.
ΝΙ. λέγε δὴ "μόλωμεν" ξυνεχὲς ὡδὶ ξυλλαβών.
ΔΗ. καὶ δὴ λέγω· μόλωμεν. ΝΙ. ἐξόπισθε νῦν
"αὐτὸ" φαθὶ τοῦ "μόλωμεν." ΔΗ. αὐτό. ΝΙ. πάνυ καλῶς.
ὥσπερ δεφόμενος νῦν ἀτρέμα πρῶτον λέγε
τὸ "μόλωμεν," εἶτα δ' "αὐτό," κατεπάγων πυκνόν.
ΔΗ. μόλωμεν αὐτὸ μόλωμεν αὐτομολῶμεν. ΝΙ. ἦν,

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10. μῦ μῦ] Aristophanes gives us here a line composed entirely of sobs; just as in Plutus 895 he gives us a line composed entirely of sniffs.

14. ἵνα μὴ μάχωμαι] It is surprising that any editor should have adopted Beer's proposal to transfer this speech to Nicias (giving the previous λέγε σὺ to Demosthenes) on the ground that these words ἵνα μὴ μάχωμαι are "more suitable to the timid spirit of Nicias." They are really suitable only to the pugnacious spirit of Demosthenes. For they are intended to convey a threat. *Do what I tell you,* he means, *or you and I will fight*; that is to say, "if you don't do it, I shall pitch in to you."

16. πῶς ἂν κ.τ.λ.] This line is borrowed without alteration from the Hippolytus of Euripides (line 345). There it is addressed by Phaedra to the nurse to whom she is longing to confide her guilty secret, which she is yet ashamed to put into words. Nicias, a more highly cultured and refined gentleman than Demosthenes (I am speaking of them, of course, in their real characters), is so struck at hearing his comrade quote Euripides that he too is fain, in his turn, to say something κομψευριπικῶς, in a smart Euripidean manner.

17. τὸ θρέττε] A slang equivalent of τὸ θράσος. The Scholiast says it is a barbarism. Hesychius explains θρεττὸν and θριττὸν by τὸ ἀνδρεῖον, τὸ θρασύ.

19. μὴ διασκανδικίσῃς] *Don't do me to*

Both. (*Sobbing.*) Mumu! Mumu! Mumu! Mumu! Mumu!
De. Pah! What's the good of whimpering? Better far
To dry our tears, and seek some way of safety.
Nic. Which way? You, tell me. De. Rather, tell me you,
Or else we'll fight. Nic. By Apollo, no not I.
You say it first, and then I'll say it after.
De. O that thou said'st the thing that I would say.
Nic. I've not the pluck. I wish I could suggest
Some plan in smart Euripidean style.
De. Don't do it! Don't! Pray don't be-chervil me;
But find some caper-cutting trick from master.
Nic. Will you say *sert,* like that, speaking it crisply?
De. Of course I'll say it, *sert.* Nic. Now, after *sert*
Say *de.* De. *De.* Nic. Yes, that's very nicely said.
Now, first say *sert,* and then say *de,* beginning
Slowly at first, but quickening as you go.
De. Aye; *sert-de, sert-de, sert, de-sert.* Nic. There 'tis!

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death with your chervil. The mention of Euripides in the compound κομψευριπικῶς (a compound, by the way, fully as irregular as the Πεισθέταιρος of the "Birds") brings unpleasantly to his mind the σκάνδιξ (*sweet cicely* or *great chervil*), which the Tragic poet's mother (so they said) was accustomed to sell in the market. See Acharnians 478 and the Commentary there.

20. ἀπόκινον] This was the name of a vulgar and farcical dance; εἶδος ὀρχήσεως φορτικῆς.—Scholiast. Pollux (iv. 101) classes it under the head of ἀσελγῆ εἴδη ὀρχήσεων, ἐν τῇ τῆς ὀσφύος περιφορᾷ; and Athenaeus (xiv. 26, 27) under the head of γέλοιαι ὀρχήσεις; the latter writer adding that it was danced by women (ἣν καὶ πολλαὶ γυναῖκες ὠρχοῦντο), and that it was mentioned by Cratinus, Cephisodorus, Aristophanes, and many others. Here the poet, playing on the derivation of the word, uses it, as the Scholiast says, for φυγὴν, ἀποχώρησιν.

21. ξυνεχὲς ξυλλαβών] Crisply and tightly, pronouncing it all together, so that it will presently, without change of tone, form part of a larger word. The meaning is cognate to that of συλλαβὴ, *a syllable.*

26. αὐτομολῶμεν] The speakers, we must remember, are Athenian slaves, with whom during the Peloponnesian War desertion to the enemy was a matter of common occurrence, Clouds 7, Peace 451. Cf. Thuc. vii. 27.

οὐχ ἡδύ; ΔΗ. νὴ Δία, πλήν γε περὶ τῷ δέρματι
δέδοικα τουτονὶ τὸν οἰωνόν. ΝΙ. τί δαί;
ΔΗ. ὁτιὴ τὸ δέρμα δεφομένων ἀπέρχεται.
ΝΙ. κράτιστα τοίνυν τῶν παρόντων ἐστὶ νῷν,
θεῶν ἰόντε προσπεσεῖν του πρὸς βρέτας.
ΔΗ. ποῖον βρετέτετας; ἐτεὸν ἡγεῖ γὰρ θεούς;
ΝΙ. ἔγωγε. ΔΗ. ποίῳ χρώμενος τεκμηρίῳ;
ΝΙ. ὁτιὴ θεοῖσιν ἐχθρός εἰμ'. οὐκ εἰκότως;
ΔΗ. εὖ προσβιβάζεις μ'. ἀλλ' ἑτέρᾳ ποι σκεπτέον.
βούλει τὸ πρᾶγμα τοῖς θεαταῖσιν φράσω;
ΝΙ. οὐ χεῖρον· ἓν δ' αὐτοὺς παραιτησώμεθα,
ἐπίδηλον ἡμῖν τοῖς προσώποισιν ποιεῖν,
ἢν τοῖς ἔπεσι χαίρωσι καὶ τοῖς πράγμασι.
ΔΗ. λέγοιμ' ἂν ἤδη. νῷν γάρ ἐστι δεσπότης
ἄγροικος ὀργήν, κυαμοτρώξ, ἀκράχολος,
Δῆμος Πυκνίτης, δύσκολον γερόντιον,

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31. *προσπεσεῖν πρὸς βρέτας*] We know from Frogs 1021 that Aristophanes greatly admired the patriotic and martial spirit with which the Ἑπτ' ἐπὶ Θήβας was animated; and he seems, as others have already observed, to have had that play in his mind when he wrote the passage before us. There, in the opening Chorus, the Theban girls, terrified at the clash of arms, exclaim (91–5)—

> τίς ἄρα ῥύσεται, τίς ἄρ' ἐπαρκέσει
> θεῶν ἢ θεᾶν; πότερα δῆτ' ἐγὼ
> ποτιπέσω βρέτη δαιμόνων;
> ἰὼ μάκαρες εὔεδροι,
> ἀκμάζει βρετέων ἔχεσθαι.

In that position Eteocles finds them, and upbraids them with discouraging the army. *Is this a time*, he says (172, 173),

> βρέτη πεσούσας πρὸς πολισσούχων θεῶν
> αὔειν, λακάζειν;

And they excuse themselves by saying (199, 200)

> ἀλλ' ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρχαῖα βρέτη, θεοῖσιν πίσυνος, κ.τ.λ.

With the preceding line Bergler compares Prometheus 224 *κράτιστα δή μοι τῶν παρεστώτων τότε.*

32. *βρετετέτας*] Nicias had pronounced the word *βρέτας* with chattering teeth, partly from his own superstitious timidity, and partly perhaps because he expected to be mocked by Demosthenes. If such was his expectation, it was well founded: Demosthenes immediately catches up the word, and reproduces in exaggerated caricature the

Do you not like it? DE. Like it, yes; but— NIC. What?
DE. There's an uncanny sound about *desert*.
NIC. Uncanny? How? DE. They flog deserters so.
NIC. O then 'twere better that we both should go,
And fall before the statues of the Gods.
DE. Stat-at-ues is it? What, do you really think
That there *are* Gods? NIC. I know it. DE. Know it! How?
NIC. I'm such a wretched God-detested chap.
DE. Well urged indeed; but seek some other way.
Would you I told the story to the audience?
NIC. Not a bad plan; but let us ask them first
To show us plainly by their looks and cheer
If they take pleasure in our words and acts.
DE. I'll tell them now. We two have got a master,
Demus of Pnyx-borough, such a sour old man,
Quick-tempered, country-minded, bean-consuming,

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hesitating pronunciation of his fellow-slave.

34. *θεοῖσιν ἐχθρός*] The argument is, as the Scholiast observes, *ὅτι εἰ μὴ ἦσαν θεοὶ, οὐκ ἂν ἤμην θεοῖς ἐχθρός*. *Is not that a plausible argument?* adds the speaker. *οὐκ εἰκότως*; is an interrogation of self-praise, like the *οὐ δεξιῶς*; of Peace 1230. This is Bergler's excellent arrangement. Before his time the line was supposed to form one sentence, "Because I am unreasonably hated by the Gods.'

36. *τοῖς θεαταῖσιν*] Here then, as in the Wasps, the Peace, and the Birds, one of the characters—in all but the Birds, a slave—comes forward to explain to the audience the preliminary circumstances, the knowledge of which is necessary for the right understanding of the plot. See the note on Wasps 54.

38. *τοῖς προσώποισιν*] *Δεικνύειν, φησὶν, ἡμῖν διὰ τῶν προσώπων εἰ χαίρουσι τοῖς λεγομένοις.* — Scholiast. For another reference to *τὰ πρόσωπα τῶν θεωμένων* see Peace 543. We must suppose that the audience signified their approval of the play, so far as it has gone, and Demosthenes commences his story.

42. *Δῆμος Πυκνίτης*] Having enlisted the feelings of the audience in his favour, he immediately presents them with a portrait, in caricature, of the Athenian Demus, that is to say, of themselves in another character. He calls it *Δῆμος Πυκνίτης* as if the Pnyx were its deme or place of residence, because, though the Demus is constantly represented as sitting in the dicasteries, yet these were only, so to say, *commit-*

ὑπόκωφον. οὗτος τῇ προτέρᾳ νουμηνίᾳ
ἐπρίατο δοῦλον, βυρσοδέψην, Παφλαγόνα,
πανουργότατον καὶ διαβολώτατόν τινα.
οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,
ὁ βυρσοπαφλαγὼν, ὑποπεσὼν τὸν δεσπότην
ᾔκαλλ', ἐθώπευ', ἐκολάκευ', ἐξηπάτα
κοσκυλματίοις ἄκροισι, τοιαυτὶ λέγων·
ὦ Δῆμε, λοῦσαι πρῶτον ἐκδικάσας μίαν,
ἔνθου, ῥόφησον, ἔντραγ', ἔχε τριώβολον.
βούλει παραθῶ σοι δόρπον; εἶτ' ἀναρπάσας
ὅ τι ἄν τις ἡμῶν σκευάσῃ, τῷ δεσπότῃ

---

tees of the Demus, and the Sovereign Demus itself could be seen and heard, and could act, as a distinct and separate entity, only in the Pnyx, that is, in the public Assemblies which were holden in the Pnyx. It was from the Pnyx that it ruled the empire. In the present Comedy it is personified as an old Athenian citizen, who is described as (1) *ἄγροικος ὀργὴν*, *a countryman by temperament*, for by *ὀργὴν*, as the Scholiast observes, the speaker means *τὸν τρόπον*. It must be remembered that most well-to-do Athenians had been accustomed to live in the country (*ἀεὶ εἰωθέναι ἐν τοῖς ἀγροῖς διαιτᾶσθαι* Thuc. ii. 14); there was not at Athens the sharp distinction between townsmen and countrymen which existed in most states; and the heroes of these comedies are almost always *ἄγροικοι*. (2) *κυαμοτρὼξ*, *a bean-consumer*. *κυάμους τρώγων*, Lys. 537, cf. Id. 690. *κυαμοτρώξ· ἀπὸ τοῦ ἐν ταῖς ψήφοις κυάμου.*—Photius. For beans were employed in the election of officials: see Birds 1022 and the Commentary thereon, and Aristotle's Polity of Athens, chapters 8, 22, 24, 32, with Dr. Sandys's notes. And therefore the Demus was commonly represented as fond of beans. (3) *ἀκράχολος*, *quick-tempered, choleric.* (4) *δύσκολος*, *testy, irritable*, (in a moral sense) *dyspeptic*, the reverse of course of *εὔκολος*; and (5) *ὑπόκωφος*, *slightly deaf*, meaning that the Demus would turn a deaf ear to expostulations and complaints, however well founded, which it did not wish to hear. Dindorf refers to the account given by Pliny (N. H. xxxv. 36) of the portrait which Parrhasius painted of the Athenian Demus. "Volebat varium, iracundum, iniustum, inconstantem; eundem exorabilem, clementem, misericordem, excelsum, gloriosum, humilem, ferocem, fugacemque, et omnia pariter ostendere." But this complexity of character could be more readily portrayed by an Aristophanes than by a Parrhasius.

43. *νουμηνίᾳ*] For it was at the New Moon that the great Fair was held, at which, amongst other things, slaves

A trifle hard of hearing. Last new moon
He bought a slave, a tanner, Paphlagon,
The greatest rogue and liar in the world.
This tanning-Paphlagon, he soon finds out
Master's weak points; and cringing down before him
Flatters, and fawns, and wheedles, and cajoles,
With little apish leather-snippings, thus;
O Demus, try one case, get the three-obol,
Then take your bath, gorge, guzzle, eat your fill.
Would you I set your supper? Then he'll seize
A dish some other servant has prepared,

---

were usually purchased. See Wasps 171, and the passages from Alciphron cited in the Commentary there.

44. βυρσοδέψην] *A dresser of hides, a tanner.* δέψειν is to *knead, soften* the hide, a process also described by the word μαλάσσειν, see infra 389. We shall find the word βύρσα, *a hide,* brought into a variety of compounds and allusions in the course of the present play.

47. ὑποπεσών] *Fawning upon him,* like a dog on his master; currying favour with him. So Pelopidas (Plutarch. 7) protested that it was not right that he and his fellow exiles at Athens should allow Thebes to remain enslaved while they on their part were content θεραπεύειν ὑποπεπτωκότες the orators who could sway the Athenian assembly.

49. κοσκυλματίοις ἄκροισι] Instead of saying "with little coaxing speeches," he says, in allusion to Cleon's trade, *with little snips* (or rather, *tips*) *of leather-paring.* As to ἐξηπάτα, see the complaint in Frogs 1086 of demagogues ἐξαπατώντων τὸν δῆμον ἀεί.

50. ἐκδικάσας μίαν] Sc. δίκην, *when you have disposed of one suit.* This illustrates the theory mentioned in the note on 42 supra, and discussed at some length in the Introduction to the Wasps, that it was the Demus itself which sat in the dicasteries, and received its three obols a day. "No orator can succeed in the Public Assembly," says Philocleon in the Wasps (line 595), "ἐὰν μὴ | Εἴπῃ τὰ δικαστήρι' ἀφεῖναι, πρώτιστα μίαν δικάσαντας." It was by gaining over the six thousand dicasts to his side that a demagogue made himself irresistible in the Assembly. The τριώβολον is the dicastic fee: this little speech refers to the dicasteries and to nothing else.

51. ἔνθου] *Tuck in,* to use a schoolboy phrase. Cf. infra 717, and ἔνθεσις, *a mouthful,* infra 404. The word παραθῶ in the next line, repeated five lines below, must not be forgotten when we come to the expression τοῦ παραθέντος infra 1205.

Παφλαγὼν κεχάρισται τοῦτο. καὶ πρώην γ' ἐμοῦ
μᾶζαν μεμαχότος ἐν Πύλῳ Λακωνικήν,
πανουργότατά πως περιδραμὼν ὑφαρπάσας
αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην.
ἡμᾶς δ' ἀπελαύνει, κοὐκ ἐᾷ τὸν δεσπότην
ἄλλον θεραπεύειν, ἀλλὰ βυρσίνην ἔχων
δειπνοῦντος ἑστὼς ἀποσοβεῖ τοὺς ῥήτορας.
ᾄδει δὲ χρησμούς· ὁ δὲ γέρων σιβυλλιᾷ.
ὁ δ' αὐτὸν ὡς ὁρᾷ μεμακκοηκότα,
τέχνην πεποίηται. τοὺς γὰρ ἔνδον ἄντικρυς
ψευδῆ διαβάλλει· κᾆτα μαστιγούμεθα

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55. ἐν Πύλῳ] Here then, at the very outset of the play, Cleon's position as regards the brilliant affair at Pylus—his one title to honour, by virtue of which he was at this moment sitting in the front row of the spectators—is denounced as a mere dishonest appropriation of the glory which rightly belonged to Demosthenes alone. And it is Demosthenes himself, in his theatrical character, who prefers this charge from the stage; and possibly the real Demosthenes was himself amongst the audience, listening to this vindication by the great Comedian of his own unrewarded achievements. The words μᾶζαν μεμαχότος (from μάσσω) are of course a play upon μάχην μεμαχημένου.

56. περιδραμών] The word is probably to be taken here in its literal sense *having run round*; not in the metaphorical signification of "having circumvented" as infra 290, 1142.

59. βυρσίνην ἔχων] Here we have the βύρσα introduced again. The flyflap, which was usually a leafy branch of myrtle, μυρσίνη, becomes in the leather-seller's hands a leathern strap, βυρσίνη. ἔπαιξεν, as the Scholiast observes, παρὰ τὸ βυρσοδέψην εἶναι τὸν Κλέωνα· ἔδει γὰρ εἰπεῖν μυρσίνην. ταῖς γὰρ μυρσίναις ἀποσοβοῦσι τὰς μυίας. There is a similar play on these two words infra 449. We have seen, in the note on line 50, that the statement made in that line is repeated in Wasps 595; and the idea contained in the present line is repeated in the verses which immediately follow in the Wasps (lines 596, 597).

60. ἀποσοβεῖ τοὺς ῥήτορας] *Flaps away the* [other] *orators.* The words τοὺς ῥήτορας are substituted παρὰ προσδοκίαν for τὰς μυίας. The verb is used by Xenophon (Re Equestri v. 7) of a horse switching off the flies with its tail; and by Alciphron (iii. 18) of a watch-dog scaring off thieves from the sheep-fold.

61. σιβυλλιᾷ] Χρησμῶν ἐρᾷ καὶ ἐπιθυμεῖ· χρησμολόγος γὰρ ἦν ἡ Σίβυλλα.—Scholiast. Cf. Peace 1095, 1116. The Scholiast observes, that in these anxious times,

And serve it up for master; and quite lately
I'd baked a rich Laconian cake at Pylus,
When in runs Paphlagon, and bags my cake,
And serves it up to Demus as his own.
But us he drives away, and none but he
Must wait on master; there he stands through dinner
With leathern flap, and flicks away the speakers.
And he chants oracles, till the dazed old man
Goes Sibyl-mad; then, when he sees him mooning,
He plies his trade. He slanders those within
With downright lies; so then we're flogged, poor wretches,

---

there would naturally be much consideration given to oracles and their hidden meanings. And so true is this, that the circumstance finds its way more than once even into the narrative of Thucydides. The passages have often been quoted. "When now the foremost states of Hellas were rushing into war with each other," he says, "all Hellas was in a state of high excitement, καὶ πολλὰ μὲν λόγια ἐλέγετο, πολλὰ δὲ χρησμολόγοι ᾖδον ἔν τε τοῖς μέλλουσι πολεμήσειν καὶ ἐν ταῖς ἄλλαις πόλεσιν," ii. 8. And again, in narrating the first invasion of Attica by the Peloponnesian army, he says, χρησμολόγοι τε ᾖδον χρησμοὺς παντοίους ὧν ἀκροᾶσθαι ὡς ἕκαστος ὥργητο, ii. 21.

62. μεμακκοηκότα] *In a doddering, doting state.* The word appears again, infra 396, and there too in connexion with Demus; and possibly it was recognized at this time as a comic description of the Sovereign People. The only other place, I believe, in which it occurs is Lucian's Lexiphanes 19, where it is merely paraded as a quaint and obsolete term. The Scholiasts on Aristophanes and Lucian, with Suidas, derive it from an exceptionally stupid woman, named Macco or Acco; and others from μὴ κοεῖν, equivalent to μὴ νοεῖν. But whatever the derivation there is no doubt about its meaning.

63. τέχνην πεποίηται] *Makes* (or *devises*) *a business for himself.* The phrase is commonly found with a second accusative, signifying the business intended; τέχνην ποιεῖσθαί τι, *to make a trade of it,* as it is rightly explained by the Oxford Lexicographers, referring to Demosthenes *in Pantaenetum* 68, οἱ τέχνην τὸ πρᾶγμα (*money-lending*) πεποιημένοι. To this Kock adds Lucian, *De Mercede conductis* 30, ἰδιώτης γὰρ ἔγωγε, καὶ ἄτεχνος, καὶ μάλιστα παραβαλλόμενος ἀνδράσι τέχνην τὸ πρᾶγμα πεποιημένοις. And Dr. Blaydes, Id. *de morte Peregrini* 18; *De Saltatione* 9.

ἡμεῖς· Παφλαγὼν δὲ περιθέων τοὺς οἰκέτας
αἰτεῖ, ταράττει, δωροδοκεῖ, λέγων τάδε·
ὁρᾶτε τὸν Ὕλαν δι' ἐμὲ μαστιγούμενον;
εἰ μή μ' ἀναπείσετ', ἀποθανεῖσθε τήμερον.
ἡμεῖς δὲ δίδομεν· εἰ δὲ μή, πατούμενοι
ὑπὸ τοῦ γέροντος ὀκταπλάσια χέζομεν.
νῦν οὖν ἀνύσαντε φροντίσωμεν, ὦγαθέ,
ποίαν ὁδὸν νῷ τρεπτέον καὶ πρὸς τίνα.
ΝΙ. κράτιστ' ἐκείνην τὴν "μόλωμεν," ὦγαθέ.
ΔΗ. ἀλλ' οὐχ οἷόν τε τὸν Παφλαγόν' οὐδὲν λαθεῖν·
ἐφορᾷ γὰρ αὐτὸς πάντ'. ἔχει γὰρ τὸ σκέλος
τὸ μὲν ἐν Πύλῳ, τὸ δ' ἕτερον ἐν τἠκκλησίᾳ.
τοσόνδε δ' αὐτοῦ βῆμα διαβεβηκότος
ὁ πρωκτός ἐστιν αὐτόχρημ' ἐν Χάοσι,
τὼ χεῖρ' ἐν Αἰτωλοῖς, ὁ δὲ νοῦς ἐν Κλωπιδῶν.
ΝΙ. κράτιστον οὖν νῷν ἀποθανεῖν. ἀλλὰ σκόπει,

67. Ὕλαν] A mere fancy name. ὄνομα οἰκέτου πέπλακεν.—Scholiast.

70. χέζομεν πατούμενοι] Cf. Lysistrata 440. The Scholiast explains ὀκταπλάσια by πολλῷ πλείονα, and χέζομεν by ζημιούμεθα.

71. ὦγαθέ] Something either in the word itself, or in the tone of patronizing superiority in which it is uttered, rouses a little pettish resentment in the breast of Nicias, who, two lines later, retorts the appellation with unmistakable emphasis. Cf. line 8 supra.

75. ἐφορᾷ πάντ'] Eupolis may have had this description of Cleon, as well as the anapaestic tetrameter lurking in the prose of Athenaeus i, chap. 36 ὦ λαμπροτάτη πόλεων πασῶν ὁπόσας ὁ Ζεὺς ἀναφαίνει (addressed to Athens) in his mind, when he wrote in his Χρυσοῦν Γένος the line preserved by Hephaestion xvi. 3 (to which Dobree refers) ὦ καλλίστη πόλι πασῶν ὅσας Κλέων ἐφορᾷ. Kock refers also to the Homeric line Ἠελίου, ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει Odyssey xi. 108, xii. 323. Cleon is supported in his exalted position, on the one side, by the achievement at Pylus, on the other, by his supreme influence in the Assembly.

78. Χαόσι] Ὡς εὐρύπρωκτον αὐτὸν διαβάλλει.—Scholiast; cf. infra 381. The Chaonians were the most warlike (μαχιμώτατοι Thuc. ii. 81), and, with the Molossians, the most illustrious (ἐνδοξότατοι Strabo vii. 7 (5)) of all the Epirot tribes; and had in the third year of the War brought themselves into notice by taking a prominent part in the formidable, though unsuccessful, in-

And Paphlagon runs round, extorting, begging,
Upsetting every one; and *Mark*, says he,
There's Hylas flogged; that's all my doing; better
Make friends with me, or YOU'LL *be trounced to-day.*
So then we bribe him off; or if we don't,
We're sure to catch it thrice as bad from master.
Now let's excogitate at once, good fellow,
Which way to turn our footsteps, and to whom.

NIC. There's nothing better than my *sert*, good fellow.

DE. But nought we do is hid from Paphlagon.
His eyes are everywhere; he straddles out,
One foot in Pylus, in the Assembly one.
So vast his stride, that at the self-same moment
His seat is in Chaonia, and his hands
Are set on Begging, and his mind on Theft.

NIC. Well then, we had better die; but just consider

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vasion of Acarnania, Thuc. ii. 80–2. The recent exploits of Demosthenes in those parts would doubtless have recalled the memories of that former invasion, so that the name of the Chaonians would at this moment be very familiar in Athens; cf. Ach. 604. And it is only on account of their name that they are mentioned. So again the Aetolians are selected merely because their name suggests the idea of begging (*αἰτεῖν*, supra 66). Brunck quotes the fifth Epigram of Marcus Argentarius in the Greek Anthology,

Ἀντιγόνη, Σικελὴ πάρος ἦσθά μοι· ὡς δ' ἐγενήθης
Αἰτωλή, κἀγὼ Μῆδος ἰδοὺ γέγονα.

"Since you have become an Aetolian (a beggar), I have become a Mede (a non-giver, *μὴ δούς*)." *αὐτόχρημα* means *in very truth.*

79. *ἐν* Κλωπιδῶν] Scil. *δήμῳ. ἐναλλαγὴ στοιχείου, τοῦ ρ εἰς τὸ λ.* Κρωπίδαι *γὰρ δῆμος τῆς Λεοντίδος φυλῆς. ἔπαιξεν οὖν παρὰ τὸ κλέπτειν.*—Scholiast. It is now called *Koropi*, and lies to the south-east of Athens, beyond Hymettus. Aristophanes converts Κρωπίδαι into Κλωπίδαι for the purpose of insinuating a charge of theft (*κλὼψ*, a *thief*, *κλωπεία*, *theft*) against Paphlagon. Cf. infra 296, 420, 1252, &c.

80. *κράτιστον ἀποθανεῖν*] Aristophanes has already (supra 16) cited a line from the Hippolytus (345) in which Phaedra is struggling to disclose her shameful passion; and he may now be alluding

ὅπως ἂν ἀποθάνωμεν ἀνδρικώτατα.
ΔΗ. πῶς δῆτα πῶς γένοιτ' ἂν ἀνδρικώτατα;
ΝΙ. βέλτιστον ἡμῖν αἷμα ταύρειον πιεῖν.
ὁ Θεμιστοκλέους γὰρ θάνατος αἱρετώτερος.
ΔΗ. μὰ Δί' ἀλλ' ἄκρατον οἶνον ἀγαθοῦ δαίμονος.
ἴσως γὰρ ἂν χρηστόν τι βουλευσαίμεθα.
ΝΙ. ἰδού γ' ἄκρατον. περὶ ποτοῦ γοῦν ἐστί σοι;
πῶς δ' ἂν μεθύων χρηστόν τι βουλεύσαιτ' ἀνήρ;
ΔΗ. ἄληθες, οὗτος; κρουνοχυτρολήραιον εἶ.
οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν;
οἴνου γὰρ εὕροις ἄν τι πρακτικώτερον;
ὁρᾷς; ὅταν πίνωσιν ἄνθρωποι, τότε
πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας,
εὐδαιμονοῦσιν, ὠφελοῦσι τοὺς φίλους.
ἀλλ' ἐξένεγκέ μοι ταχέως οἴνου χόα,
τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν.
ΝΙ. οἴμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῷ ποτῷ;

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to her final conclusion (402) *κατθανεῖν ἔδοξέ μοι κράτιστον.* Bergler quotes from the Helen of Euripides, which however was produced many years after the Knights, a line (298) very cognate to the present passage *θανεῖν κράτιστον· πῶς θάνοιμ' ἂν οὖν καλῶς;* And, according to the Scholiast, Nicias adopts in his next speech a line from the lost Helen of Sophocles *ἐμοὶ δὲ λῷστον αἷμα ταύρειον πιεῖν.*

84. *Θεμιστοκλέους*] It was the prevalent belief, *ὁ πολὺς λόγος*, as Plutarch says, that Themistocles, finding himself unable, or being unwilling, to fulfil his promises to the Persian king, poisoned himself by drinking bull's blood, Plutarch, Themist. chap. 31; Diodorus xi. 58. But Thucydides, whilst mentioning the rumour that he took poison, says that he really died of disease, i. 138. And indeed bull's blood is not poisonous.

85. *ἄκρατον οἶνον ἀγαθοῦ δαίμονος*] Demosthenes catches at the word *πιεῖν* which Nicias had let fall; but *he* has no disposition to drink the blood of bulls. Pure wine for him, unmingled with water; such as men drink when the feast is over, and the tables are being taken away. During the repast the wine was mingled with water; but at its close a cup of neat wine was brought to the guests, who just sipped it, and poured a libation to the toast of Happy Fortune. This was a sort of Loving Cup; and was a farewell pledge

How we can die the manliest sort of death.
DE. The manliest sort of death? Let's see; which is it?
NIC. Had we not better drink the blood of bulls?
'Twere fine to die Themistocles's death.
DE. Blood? no: pure wine, to the toast of Happy Fortune!
From that we'll maybe get some happy thought.
NIC. Pure wine indeed! Is this a tippling matter?
How can one get, when drunk, a happy thought?
DE. Aye, say you so, you water-fountain-twaddler?
And dare you rail at wine's inventiveness?
I tell you nothing has such go as wine.
Why, look you now; 'tis when men drink, they thrive,
Grow wealthy, speed their business, win their suits,
Make themselves happy, benefit their friends.
Go, fetch me out a stoup of wine, and let me
Moisten my wits, and utter something bright.
NIC. O me, what good will all your tippling do?

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before they finally separated, See the notes on Wasps 525, Peace 300. "That the toast was drunk when the tables were actually in course of removal is plain," says Athenaeus (xv. 48), "from the story of Dionysius who, when profanely robbing the temple of Asclepius in Syracuse of a golden table, drank to the god, as the table was being carried out, in the cup of Happy Fortune." The same story is told, with variations, by Aelian, V. H. i. 20 and in [Aristotle's] Oeconomics ii. 41. We may safely infer, from the present scene, that Demosthenes was something of a *bon vivant*.

89. *κρουνοχυτρολήραιον*] *Ἀντὶ τοῦ, φλύαρος εἶ. κρουνὸς γὰρ τὸ χύδην καὶ ἀκρίτως καὶ ἀθρόως ῥέον· λῆρος δὲ τὸ μάταιον. συνέθηκεν οὖν ἀπὸ τοῦ κρουνοῦ, καὶ τοῦ ληρεῖν, καὶ τῆς χύτρας ἀναισθήτου οὔσης, ἵνα τὸ ὅλον δηλώσῃ τὸν ἀναίσθητον, καὶ ἀνόητον καὶ περιττολόγον.*—Scholiast. The Scholiast has however missed one, and that the main, idea which the compound was intended to convey, viz. the speaker's contempt for a mere water-drinker.

90. *εἰς ἐπίνοιαν*] *For*, that is, *in respect of inventiveness*. Dr. Merry aptly refers to Falstaff's praise of wine in the second part of Henry IV (Act IV, Scene 3): "A good sherris-sack ascends me into the brain; makes it apprehensive, quick, forgetive; full of nimble, fiery, and delectable shapes," &c.

96. *τὸν νοῦν κ.τ.λ.*] This idea is so pleasing to Demosthenes that he repeats the line infra 114.

ΔΗ. ἀγάθ'· ἀλλ' ἔνεγκ'· ἐγὼ δὲ κατακλινήσομαι.
ἢν γὰρ μεθυσθῶ, πάντα ταυτὶ καταπάσω
βουλευματίων καὶ γνωμιδίων καὶ νοϊδίων.
ΝΙ. ὡς εὐτυχῶς ὅτι οὐκ ἐλήφθην ἔνδοθεν
κλέπτων τὸν οἶνον. ΔΗ. εἰπέ μοι, Παφλαγὼν τί δρᾷ·
ΝΙ. ἐπίπαστα λείξας δημιόπραθ' ὁ βάσκανος
ῥέγκει μεθύων ἐν ταῖσι βύρσαις ὕπτιος.
ΔΗ. ἴθι νυν, ἄκρατον ἐγκάναξόν μοι πολὺν
σπονδήν. ΝΙ. λαβὲ δὴ καὶ σπεῖσον ἀγαθοῦ δαίμονος·
ἕλχ' ἕλκε τὴν τοῦ δαίμονος τοῦ Πραμνίου.
ΔΗ. ὦ δαῖμον ἀγαθέ, σὸν τὸ βούλευμ', οὐκ ἐμόν.

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98. ἔνεγκε] Nicias goes into the house for the wine, and Demosthenes reclines himself on the stage, as if he were a guest at a symposium. It is noticeable that the Nicias of the play, though timid and nervous, is in no way deficient in personal courage. It is he, and not Demosthenes, who goes without a murmur on the two dangerous errands, for the wine and for the oracle.

99. πάντα ταυτὶ κ.τ.λ.] Cratinus seems to have imitated this passage in his next year's "Flagon," where somebody says of the old poet himself

εἰ μὴ γὰρ ἐπιβύσει τις αὐτοῦ τὸ στόμα,
ἅπαντα ταῦτα κατακλύσει ποιήμασιν.

See the Scholiast on line 526 of this play.

101. ὡς εὐτυχῶς] Nicias comes out of the house with a stoup of good Pramnian wine. *Wasn't I a lucky fellow not to be caught!* he says. ὡς εὐτυχῶς (scilicet πέπραγα). So ὡς ἀθλίως πεπράγαμεν Peace 1255, ὡς κακῶς πέπραγε Lys. 462, ὡς μακαρίως πεπράγατε Plutus 629. These little exclamations are frequently, in all languages, elliptical.

103. ἐπίπαστα λείξας] *The malignant brute has been licking up cakes made out of confiscation sales, and sprinkled with sugar-plums* [or *honey* or *acids*], *and is now lying on his back tipsy and snoring amidst his hides.* The expression λείχων ἐπίπαστα is repeated infra 1089. The Scholiast explains ἐπίπαστα by τὰ ἐπιπασσόμενα μέλιτι ἄλευρα. ἔθος δὲ εἶχον ποιεῖν πλακοῦντας ἢ ἄρτους καὶ ἐπιπάσσειν τινὰ καρυκεύματα ἁλμυρά. As to δημιόπρατα see Wasps 659 and the note there. βάσκανος is equivalent *to the sorcerer, the evil genius.* With ῥέγκει ὕπτιος Kock compares the *stertitque supinus* of Horace's Journey to Brundusium, line 19.

106. σπονδήν] *For a libation.* The libation to the Ἀγαθὸς Δαίμων was always, as is mentioned in the Commentary on line 85, made with neat wine. But here the "libation" is merely an excuse, adapted to the religious feelings of Nicias, for ob-

DE. Much; bring it out; I'll lay me down awhile;
For when I'm drunk, I'll everything bespatter
With little scraps of schemes, and plots, and plans.
NIC. I've got the wine; nobody saw me take it.
Wasn't that luck? DE. What's Paphlagon about?
NIC. Drunk! Snoring on his back amidst his hides,
The juggler; gorged with confiscation pasties.
DE. Come, tinkle out a bumper of pure wine,
To pour. NIC. Here, take; and pour to Happy Fortune.
Quaff, quaff the loving-cup of PRAMNIAN Fortune.
DE. O Happy Fortune, thine's the thought, not mine!

---

taining a full goblet of the strong liquor.

107. Πραμνίου] That is, *of Pramnian wine.* It is not certain whether the epithet denotes the native country of the *grape* or some special quality of the *wine*, ὅτι πραΰνει μένος, ἢ ὅτι παραμεμένηκε παλαιωθεὶς (Eustathius at Iliad xi. 638, Athenaeus i, chap. 55, Scholia Minora (ed. Gaisf.) on the Iliad, and the Scholiast here). It seems to me, however, that when, in the Second Thesmophoriazusae, Aristophanes wrote

οἶνον δὲ πίνειν οὐκ ἐάσω Πράμνιον,
οὐ Χῖον, οὐδὲ Θάσιον, οὐ Πεπαρήθιον,

he must have intended *Pramnian*, like the other epithets, to refer to the country in which the wine was produced, that is, to Mount Pramne in the island of Icarus, an alternative explanation offered by all the authorities mentioned above. Nevertheless the wine there produced seems to have had so peculiar a flavour that the name was extended to any wine partaking of the same flavour; for while Athenaeus speaks, or quotes Epicharmides as speaking, of the *Icarian* Pramnian, he also (i. 51) quotes Ephippus as speaking of *Lesbian* Pramnian. Eustathius indeed objects to the derivation of the name from the country, on the ground that it would then be spelled Πράμνιος and not (as in Homer) Πράμνειος; but in fact Πράμνιος *is* the ordinary form of the word. Homer mentions it both in the Iliad (xi. 638) and in the Odyssey (x. 235), and in each place as an excellent wine; and so it seems to be considered here. And Pliny (N. H. xiv. 6), who regards it as coming from Smyrna, says that in his time it retained the same high character. And although Athenaeus (i. 55) quotes some lines in which Aristophanes speaks of harsh and crabbed Pramnian which the Athenians liked no better than they did harsh and crabbed poets, yet of course it does not follow that all Pramnian wine, any more than all poets, came under that condemnation. See Perizonius at Aelian, V. H. xii. 31.

ΝΙ. εἴπ', ἀντιβολῶ, τί ἔστι; ΔΗ. τοὺς χρησμοὺς ταχὺ
κλέψας ἔνεγκε τοῦ Παφλαγόνος ἔνδοθεν,
ἕως καθεύδει. ΝΙ. ταῦτ'. ἀτὰρ τοῦ δαίμονος
δέδοιχ' ὅπως μὴ τεύξομαι κακοδαίμονος.
ΔΗ. φέρε νυν ἐγὼ 'μαυτῷ προσαγάγω τὸν χόα,
τὸν νοῦν ἵν' ἄρδω καὶ λέγω τι δεξιόν.
ΝΙ. ὡς μεγάλ' ὁ Παφλαγὼν πέρδεται καὶ ῥέγκεται,
ὥστ' ἔλαθον αὐτὸν τὸν ἱερὸν χρησμὸν λαβών,
ὅνπερ μάλιστ' ἐφύλαττεν. ΔΗ. ὦ σοφώτατε,
φέρ' αὐτόν, ἵν' ἀναγνῶ· σὺ δ' ἔγχεον πιεῖν
ἀνύσας τι. φέρ' ἴδω τί ἄρ' ἔνεστιν αὐτόθι.
ὦ λόγια. δός μοι δὸς τὸ ποτήριον ταχύ.
ΝΙ. ἰδού· τί φησ' ὁ χρησμός; ΔΗ. ἑτέραν ἔγχεον.
ΝΙ. ἐν τοῖς λογίοις ἔνεστιν "ἑτέραν ἔγχεον";
ΔΗ. ὦ Βάκι. ΝΙ. τί ἔστι; ΔΗ. δὸς τὸ ποτήριον ταχύ.
ΝΙ. πολλῷ γ' ὁ Βάκις ἐχρῆτο τῷ ποτηρίῳ.
ΔΗ. ὦ μιαρὲ Παφλαγών, ταῦτ' ἄρ' ἐφυλάττου πάλαι,
τὸν περὶ σεαυτοῦ χρησμὸν ὀρρωδῶν. ΝΙ. τιή;
ΔΗ. ἐνταῦθ' ἔνεστιν αὐτὸς ὡς ἀπόλλυται.
ΝΙ. καὶ πῶς; ΔΗ. ὅπως; ὁ χρησμὸς ἄντικρυς λέγει
ὡς πρῶτα μὲν στυππειοπώλης γίγνεται,
ὃς πρῶτος ἕξει τῆς πόλεως τὰ πράγματα.
ΝΙ. εἷς οὑτοσὶ πώλης. τί τοὐντεῦθεν; λέγε.

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115. *ῥέγκεται*] He should have said *ῥέγκει*, as supra 104; but he uses the middle, apparently, for the mere purpose of assimilating the word to *πέρδεται*. So the Scholiast, *ὁμοιοκατάληκτον εἶπε τὸ ῥέγκεται· οὐ γάρ ἐστι δόκιμον οὕτω λέγειν.*

123. *ὦ Βάκι*] For the prophecies which Paphlagon had been hoarding up are those of the Boeotian Bakis, which are so repeatedly mentioned by Herodotus and Pausanias, and had long been extremely popular at Athens. Accordingly the oracles which he produces infra 1003 are all prophecies of Bakis, and his opponent, in order to counteract them, is compelled to invent an imaginary Glanis whom he palms off as an elder brother of Bakis. We shall hear more of Bakis in the Peace and the Birds, in each of which comedies

NIC. Pray you, what is it? DE. Steal from Paphlagon,
While yet he sleeps, those oracles of his,
And bring them out. NIC. I will; and yet I'm fearful
That I may meet with most *un*happy Fortune.
DE. Come now, I'll draw the pitcher to myself,
Moisten my wits, and utter something bright.
NIC. Paphlagon's snoring so! He never saw me.
I've got the sacred oracle which he keeps
So snugly. DE. O you clever fellow you,
I'll read it; hand it over; you the while
Fill me the cup. Let's see: what have we here?
O! Prophecies! Give me the cup directly.
NIC. Here! What do they say? DE. Fill me another cup.
NIC. *Fill me another?* Is that really there?
DE. O Bakis! NIC. Well? DE. Give me the cup directly.
NIC. Bakis seems mighty partial to the cup.
DE. O villainous Paphlagon, this it was you feared,
This oracle about yourself! NIC. What is it?
DE. Herein is written how himself shall perish.
NIC. How shall he? DE. How? The oracle says straight out,
That first of all there comes an oakum-seller
Who first shall manage all the State's affairs.
NIC. One something-seller; well, what follows, pray?

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a vagrant oracle-monger is introduced, propounding and expounding the prophetic utterances of Bakis.

125. *ταῦτ' ἄρ' ἐφυλάττου*] Ἀντὶ τοῦ, διὰ ταῦτα.—Scholiast.

129. *στυππειοπώλης*] The name of this "hemp-seller," the first of this series of demagogues, was, as the Scholiast informs us, Eucrates; and that he is the same Eucrates who is mentioned infra 254 is plain from some words which the Scholiast on that passage quotes from an unnamed play of Aristophanes; *καὶ σὺ κυρηβιοπῶλα | Εὔκρατες στύπαξ*. But he can hardly be the Eucrates mentioned in Lys. 103 or in Thuc. iii. 41. And nothing is known of his career as a demagogue. He was doubtless entirely overshadowed by the commanding personality of Pericles.

ΔΗ. μετὰ τοῦτον αὖθις προβατοπώλης, δεύτερος.
ΝΙ. δύο τώδε πώλα. καὶ τί τόνδε χρὴ παθεῖν;
ΔΗ. κρατεῖν, ἕως ἕτερος ἀνὴρ βδελυρώτερος
αὐτοῦ γένοιτο· μετὰ δὲ ταῦτ' ἀπόλλυται.
ἐπιγίγνεται γὰρ βυρσοπώλης ὁ Παφλαγὼν,
ἅρπαξ, κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.
ΝΙ. τὸν προβατοπώλην ἦν ἄρ' ἀπολέσθαι χρεὼν
ὑπὸ βυρσοπώλου; ΔΗ. νὴ Δί'. ΝΙ. οἴμοι δείλαιος.
πόθεν οὖν ἂν ἔτι γένοιτο πώλης εἷς μόνος;
ΔΗ. ἔτ' ἐστὶν εἷς, ὑπερφυᾶ τέχνην ἔχων.
ΝΙ. εἴπ', ἀντιβολῶ, τίς ἐστιν; ΔΗ. εἴπω; ΝΙ. νὴ Δία.
ΔΗ. ἀλλαντοπώλης ἔσθ' ὁ τοῦτον ἐξελῶν.
ΝΙ. ἀλλαντοπώλης; ὦ Πόσειδον τῆς τέχνης.
φέρε ποῦ τὸν ἄνδρα τοῦτον ἐξευρήσομεν;
ΔΗ. ζητῶμεν αὐτόν. ΝΙ. ἀλλ' ὁδὶ προσέρχεται
ὥσπερ κατὰ θεῖον εἰς ἀγοράν. ΔΗ. ὦ μακάριε
ἀλλαντοπῶλα, δεῦρο δεῦρ', ὦ φίλτατε,

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132. *προβατοπώλης*] The second in the series is Lysicles the cattle-dealer, called a *προβατοπώλης* here, and a *προβατοκάπηλος* by Plutarch (Pericles 24). As in the case of Eucrates, and doubtless for the same reason, we know nothing of his political career; but we know that after the death of Pericles he married Aspasia (Hesychius, s. v. *προβατοπώλης*); was made commander of a squadron of revenue-collecting triremes, *ἀργυρολόγους ναῦς*; and fell in battle with the Carians, near the river Maeander about a year after the death of Pericles (Thuc. iii. 19). Plutarch quotes a statement that by means of his connexion with Aspasia he managed *ἐξ ἀγεννοῦς καὶ ταπεινοῦ τὴν φύσιν Ἀθηναίων γενέσθαι πρῶτος*: but this is impossible; his civic career must have been completed before he married Aspasia; though it may possibly have been due to her influence that he obtained the command of the revenue-raising expedition, in which he met his death. He is mentioned again infra 765.

135. *ἀπόλλυται*] It seems to be indicated in this passage, that it was owing to the machinations of Cleon that Lysicles was ousted from the position of the leading demagogue, which he had theretofore been holding, subject only to the superior authority of Pericles. And see three lines below.

136. *ὁ Παφλαγών*] Even Cleon, the third and by far the most powerful of

DE. Next after him there comes a sheep-seller.
NIC. Two something-sellers; what's this seller's fortune?
DE. He'll hold the reins, till some more villainous rogue
Arise than he; and thereupon he'll perish.
Then follows Paphlagon, our leather-seller,
Thief, brawler, roaring as Cycloborus roars.
NIC. The leather-seller, then, shall overthrow
The sheep-seller. DE. He shall. NIC. O wretched me,
Is there no other something-seller left?
DE. There is yet one; a wondrous trade *he* has.
NIC. What, I beseech you? DE. Shall I tell you? NIC. Aye.
DE. A sausage-seller ousts the leather-seller.
NIC. A sausage-seller! Goodness, what a trade!
Wherever shall we find one? DE. That's the question.
NIC. Why here comes one, 'tis providential surely,
Bound for the agora. DE. Hi, come hither! here!
You dearest man, you blessed sausage-seller!

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these demagogues, though known in the lifetime of Pericles as an eager assailant of that illustrious statesman (δηχθεὶς αἴθωνι Κλέωνι), does not appear in history until after his death. He is here brought before us with two characteristics, his rapacity and his possession of that loud overbearing voice, that μιαρὰ φωνή, which, we shall presently be told, is one of the chief qualifications for a successful demagogue. It is here, as it had already been in Ach. 381, likened to the roar of Cycloborus, the little torrent which, in winter only, went brawling over its stones through the city of Athens.

143. ἀλλαντοπώλης] Ἀλλᾶς· εἶδος ἐντέρου κατεσκευασμένου. Καὶ ἀλλαντοπώλης· ὁ ταῦτα πωλῶν.—Suidas. Though I have, in accordance with the usual custom, translated ἀλλᾶς a *sausage*, yet in reality, as has often been observed, it was in the nature rather of a black-pudding than of a sausage: see infra 207, 208. It was served up to table not in its entire length, but in bits, τόμοι. See the passages of Pherecrates, Mnesimachus, and Eubulus cited by Athenaeus, vi. 96, ix. 67, and xiv. 17 respectively. ἀλλᾶντες have already been mentioned in the Acharnians (line 146), and their name is of frequent occurrence in the Comic fragments. The ἀλλαντοπώλης is what we should call a *pork-butcher*.

ἀνάβαινε σωτὴρ τῇ πόλει καὶ νῷν φανείς.
ΑΛ. τί ἔστι; τί με καλεῖτε; ΔΗ. δεῦρ' ἔλθ', ἵνα πύθῃ
ὡς εὐτυχὴς εἶ καὶ μεγάλως εὐδαιμονεῖς.
ΝΙ. ἴθι δή, κάθελ' αὐτοῦ τοὐλεόν, καὶ τοῦ θεοῦ
τὸν χρησμὸν ἀναδίδαξον αὐτὸν ὡς ἔχει·
ἐγὼ δ' ἰὼν προσκέψομαι τὸν Παφλαγόνα.
ΔΗ. ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί·
ἔπειτα τὴν γῆν πρόσκυσον καὶ τοὺς θεούς.
ΑΛ. ἰδού· τί ἔστιν; ΔΗ. ὦ μακάρι', ὦ πλούσιε,
ὦ νῦν μὲν οὐδείς, αὔριον δ' ὑπέρμεγας·
ὦ τῶν Ἀθηνῶν ταγὲ τῶν εὐδαιμόνων.
ΑΛ. τί μ', ὠγάθ', οὐ πλύνειν ἐᾷς τὰς κοιλίας
πωλεῖν τε τοὺς ἀλλᾶντας, ἀλλὰ καταγελᾷς;
ΔΗ. ὦ μῶρε, ποίας κοιλίας; δευρὶ βλέπε.
τὰς στίχας ὁρᾷς τὰς τῶνδε τῶν λαῶν; ΑΛ. ὁρῶ.

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149. ἀνάβαινε] This word both here and in Acharnians 732 and Wasps 1341 has given rise to much controversy; some thinking that it means "come up to the stage from the orchestra," and others that it merely means "come from the end to the centre of the stage." The latter view is maintained with great ability by Professor Williams White in Harvard Studies ii. 159. I confess that I cannot agree with either of these contentions. I do not believe that in these Comedies an actor ever makes his appearance in the orchestra, except indeed in the closing scene of the Wasps, where Philocleon does in very truth descend from the stage into the orchestra, and after exhibiting his dancing capacity there, finally dances out of the theatre at the head of the Chorus. But this was an entire novelty, a thing which οὐδείς πω πάρος δέδρακεν. And as to the other alternative, Professor White says that in all these passages "the term is used just *after* an entrance." In my judgement it is used in each case just *before* an entrance. Here the sausage-seller is descried by Nicias and Demosthenes as they are looking towards the wings; while he is yet invisible to the audience. He is not even coming towards the stage, he is making for the agora, in quite a different direction. They shout to him to change his course and come up to the stage upon which they are standing. And presently he makes his appearance in the usual manner from one of the wings. Whether he has really come up from a lower level I do not know; but that is what he is supposed to do.

152. τοὐλεόν] The ἐλεόν, or ἐλεός, for

Arise, a Saviour to the State and us.

SAUSAGE-SELLER. Eh! What are you shouting at? DE. Come here this instant,
And hear your wonderful amazing luck.

NIC. Make him put down his dresser; tell him all
The news about that oracle we've got.
I'll keep an eye on Paphlagon the while.

DE. Come, put you down those cookery implements,
Then make your reverence to the Gods and earth,—

S.S. There! what's the row? DE. O happy man, and rich,
Nothing to-day, to-morrow everything!
O mighty ruler of Imperial Athens!

S.S. Good fellow, let me wash the guts, and sell
My sausages. What need to flout me so?

DE. You fool! the guts indeed! Now look you here.
You see those people on the tiers? S.S. I do.

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both forms are used, was a stand or table employed in culinary operations for various purposes; for example, the meat when cooked was placed upon it, Iliad ix. 215; Odyssey xiv. 432. The grammarians uniformly define it as a *μαγειρικὴ τράπεζα.*

154. *ἐγὼ δ' ἰὼν*] With these words Nicias leaves the stage, and the professional actor, who has hitherto represented him, changes his mask and his costume and (infra 235) reappears as Paphlagon. Thenceforward until the Parabasis Nicias is represented by a choregic actor, if I may so style the supernumeraries (over and above the three professional actors provided by the State) whom the Choregus supplied, and whose employment, being something beside the ordinary functions of the Choregus, was called a *παραχορήγημα.* So again after the Parabasis, the professional actor, who up to that time had represented Demosthenes, appears in the character of Demus, and the part of Demosthenes is thenceforth assumed by a choregic actor. The choregic actors never take a prominent part in the action; but the attempt of Beer and others to eliminate them altogether is ludicrously unsuccessful.

156. *πρόσκυσον*] *Make your obeisance to.* Cf. Plutus 771. Nicias having gone out, Demosthenes takes upon himself to instruct the sausage-seller in his duties. To make a greater impression on the man he adopts the grand style, occasionally borrowing a word or two from Homer or Tragedy.

163. *στίχας*] This is the regular

ΔΗ. τούτων ἁπάντων αὐτὸς ἀρχέλας ἔσει,
καὶ τῆς ἀγορᾶς καὶ τῶν λιμένων καὶ τῆς πυκνός·
βουλὴν πατήσεις καὶ στρατηγοὺς κλαστάσεις,
δήσεις, φυλάξεις, ἐν Πρυτανείῳ λαικάσεις.
ΑΛ. ἐγώ; ΔΗ. σὺ μέντοι· κοὐδέπω γε πάνθ' ὁρᾷς.
ἀλλ' ἐπανάβηθι κἀπὶ τοὐλεὸν τοδὶ
καὶ κάτιδε τὰς νήσους ἁπάσας ἐν κύκλῳ.
ΑΛ. καθορῶ. ΔΗ. τί δαί; τἀμπόρια καὶ τὰς ὁλκάδας;
ΑΛ. ἔγωγε. ΔΗ. πῶς οὖν οὐ μεγάλως εὐδαιμονεῖς;
ἔτι νῦν τὸν ὀφθαλμὸν παράβαλλ' εἰς Καρίαν
τὸν δεξιόν, τὸν δ' ἕτερον εἰς Καρχηδόνα.
ΑΛ. εὐδαιμονήσω γ', εἰ διαστραφήσομαι.
ΔΗ. οὔκ, ἀλλὰ διὰ σοῦ ταῦτα πάντα πέρναται.
γίγνει γάρ, ὡς ὁ χρησμὸς οὑτοσὶ λέγει,

Homeric term for "ranks" of men in battle-array; used generally with the addition of ἀνδρῶν, but sometimes (Iliad iv. 90, 201), as here, with that of λαῶν. Here of course it is applied to the rows of spectators; τὸ θέατρον αὐτῷ δεικνὺς ταῦτά φησιν, as the Scholiast observes.

166. κλαστάσεις] Κλαστάζειν is properly *to prune, trim* a vine, ἀπὸ μεταφορᾶς τῶν τεμνομένων κλημάτων.—Scholiast. Hence *to chastise, correct*; like our colloquial phrase *to give one a trimming*. In the following line, ἐν Πρυτανείῳ λαικάσεις *you shall fornicate in the Prytaneum*, λαικάσεις is introduced παρὰ προσδοκίαν for δειπνήσεις. Cleon had received the honour of a free σίτησις ἐν Πρυτανείῳ, we are told infra 766, "for doing just nothing at all"; the sausage-seller shall go a step beyond this, and have the right λαικάζειν ἐν Πρυτανείῳ. The σίτησις ἐν Πρυτανείῳ, the right to share in the public dinner served daily in the Town Hall for the guests of the Commonwealth, is very frequently mentioned in these Comedies, and will be found abundantly illustrated in the Commentary on Peace 1084, Frogs 764.

170. τὰς νήσους] That the Athenians comprehended their entire empire, outside Attica, under the term "the Islands" is plain from many passages. See for example infra 1034, 1319, Peace 760, and the note on Birds 1455. From the employment of the words ἐν κύκλῳ the Scholiast thinks that there is a special reference to the Cyclades, but this is extremely improbable. The words merely mean that the view is to be a panoramic one, like the κύκλῳ σκοπῶν of Birds 1196.

174. Καρχηδόνα] This is the reading of all the MSS., and there is no ground for changing it, as a few editors have

DE. You shall be over-lord of all those people,
The Agora, and the Harbours, and the Pnyx.
You'll trim the Generals, trample down the Council,
Fetter, imprison, make the Hall your brothel.
S.S. What, I? DE. Yes, you yourself! And that's not all.
For mount you up upon the dresser here
And view the islands lying all around.
S.S. I see. DE. And all the marts and merchant-ships?
S.S. I see. DE. And aren't you then a lucky man?
And *that's* not all. Just cast your eyes askew,
The right to Caria, and the left to Carthage.
S.S. A marvellous lucky man, to twist my neck!
DE. Nay, but all these shall be your—perquisites.
You shall become, this oracle declares,

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done, to Χαλκηδόνα or Καλχηδόνα. We know from Plutarch that the Athenians even in the time of Pericles were dreaming dreams about the conquest of Carthage: see the Introduction to the Birds, p. xiv: and we may perhaps infer from infra 1303 that the project was a favourite one with the demagogues. In the present passage the Hellenic empire of Athens has already been surveyed, four lines above: and now the sausage-seller's gaze is directed to an horizon beyond the limits of that empire.

175. *διαστραφήσομαι*] A very similar line, under very similar conditions, is found in the Birds; *ἀπολαύσομαί τί γ' εἰ διαστραφήσομαι* (177). In each case the two possible meanings of *διαστρέφεσθαι*, *to get a squint* and *to twist one's neck*, are almost equally suitable; though the former may be a shade more appropriate here, and the latter in the Birds. However the speaker seems to have in his mind something more serious than a mere squint. And therefore it is safer in both cases to adopt the explanation of the Scholiast on the Birds *τὸν τράχηλον κλάσω*. See also Acharnians 15.

176. *πέρνανται*] *Are* (that is, *will be*) *sold*. The word is substituted *παρὰ προσδοκίαν* for *διοικεῖται* *are* (that is, *will be*) *administered*; because the way in which demagogues administered the empire was to make as much as possible out of it for themselves; *δέον εἰπεῖν διοικεῖται*, says the Scholiast, *ὁ δὲ εἶπε πέρνανται πικρῶς, τουτέστι πιπράσκεται*. *All shall be yours to* (not *rule* but) *sell*. The present tense is used for the future, to bring the delightful prospect more vividly before the budding demagogue's eyes.

ἀνὴρ μέγιστος. ΑΛ. εἰπέ μοι, καὶ πῶς ἐγὼ
ἀλλαντοπώλης ὢν ἀνὴρ γενήσομαι;
ΔΗ. δι' αὐτὸ γάρ τοι τοῦτο καὶ γίγνει μέγας,
ὁτιὴ πονηρὸς κἀξ ἀγορᾶς εἶ καὶ θρασύς.
ΑΛ. οὐκ ἀξιῶ 'γὼ 'μαυτὸν ἰσχύειν μέγα.
ΔΗ. οἴμοι, τί ποτ' ἔσθ' ὅτι σαυτὸν οὐ φῂς ἄξιον;
ξυνειδέναι τί μοι δοκεῖς σαυτῷ καλόν.
μῶν ἐκ καλῶν εἶ κἀγαθῶν; ΑΛ. μὰ τοὺς θεούς,
εἰ μὴ 'κ πονηρῶν γ'. ΔΗ. ὦ μακάριε τῆς τύχης,
ὅσον πέπονθας ἀγαθὸν εἰς τὰ πράγματα.
ΑΛ. ἀλλ', ὦγάθ', οὐδὲ μουσικὴν ἐπίσταμαι,
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.
ΔΗ. τουτὶ μόνον σ' ἔβλαψεν, ὅτι καὶ κακὰ κακῶς.
ἡ δημαγωγία γὰρ οὐ πρὸς μουσικοῦ
ἔτ' ἐστὶν ἀνδρὸς οὐδὲ χρηστοῦ τοὺς τρόπους,
ἀλλ' εἰς ἀμαθῆ καὶ βδελυρόν. ἀλλὰ μὴ παρῇς
ἅ σοι διδόασ' ἐν τοῖς λογίοισιν οἱ θεοί.
ΑΛ. πῶς δῆτά φησ' ὁ χρησμός; ΔΗ. εὖ νὴ τοὺς θεοὺς
καὶ ποικίλως πως καὶ σοφῶς ᾐνιγμένος.

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179. ἀνὴρ γενήσομαι] When the contest is over and the Sausage-seller has really ousted the Leather-seller, we shall find Demosthenes reminding him that he has now indeed become a Man, and owes it to the advice of Demosthenes

> ὦ χαῖρε καλλίνικε, καὶ μέμνησ' ὅτι
> ἀνὴρ γεγένησαι δι' ἐμέ, infra 1254.

So when the Ten Thousand of the Anabasis were threatening Byzantium, and calling upon Xenophon to lead them to the assault: "Now Xenophon," they cried, "now is your chance of becoming a Man; νῦν σοὶ ἔξεστιν, ὦ Ξενοφῶν, ἀνδρὶ γενέσθαι. Here is a city for you, here is a fleet, here is wealth, here are your soldiers."—Anab. vii. 1. 21. ἀνὴρ in these passages means "a personage of importance." It is used in a slightly different sense infra 392, where see the note.

184. ξυνειδέναι . . . καλόν] He fears that the sausage-seller's conscience is convicting him of some—not *demerit* but—*merit*; for anything in the nature of a virtue would militate against his chance of becoming a successful demagogue.

A Man most mighty! S.S. Humbug! How can I,
A sausage-selling chap, become a Man?

DE. Why, that's the very thing will make you great,
Your roguery, impudence, and agora-training.

S.S. I am not worthy of great power, methinks.

DE. O me, not worthy! what's the matter now?
You've got, I fear, some good upon your conscience.
Spring you from gentlemen? S.S. By the powers, not I.
From downright blackguards. DE. Lucky, lucky man,
O what a start you've got for public life.

S.S. But I know nothing, friend, beyond my letters,
And even of them but little, and that badly.

DE. The mischief is that you know ANYTHING.
To be a Demus-leader is not now
For lettered men, nor yet for honest men,
But for the base and ignorant. Don't let slip
The bright occasion which the Gods provide you.

S.S. How goes the oracle? DE. Full of promise good,
Wrapped up in cunning enigmatic words.

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186. *εἰ μὴ 'κ πονηρῶν*] Εἰ μὴ is here merely the equivalent of *ἀλλὰ*, as in Lys. 943 and Thesm. 898, where see the note.

189. *γραμμάτων*] *Ὅτι μουσικὴν τὴν ἐγκύκλιον παιδείαν φησί. γράμματα δὲ τὰ πρῶτα στοιχεῖα.*—Scholiast. This is one of the passages, indeed the only known passage (unless we are to add the simile of the Eels), which Eupolis borrowed for his Maricas. "Maricas, qui est Hyperbolus, *nihil se ex musicis scire nisi literas* confitetur."—Quintilian, Inst. i. 10. 18. It is also drawn upon, as Porson points out, for the description which Procopius gives of John of Cappadocia, the vicious minister of the Emperor Justinian; *λόγων μὲν τῶν ἐλευθερίων καὶ παιδείας ἀνήκοος ἦν· οὐ γὰρ ἄλλο οὐδὲν, ἐς γραμματιστοῦ φοιτῶν, ἔμαθεν, ὅτι μὴ γράμματα, καὶ ταῦτα κακὰ κακῶς, γράψαι.*—De Bell. Pers. i. 24.

190. *τουτὶ μόνον*] *Ἀμείνων ἦσθα, φησὶν, εἰ μηδὲ τὴν ἀρχὴν ἐπειράθης τῶν γραμμάτων.*—Scholiast. Had the sausage-seller been able to assert his total ignorance all would have been well; it is the exception, however slight, that tells against his chances of success as a demagogue.

Ἀλλ' ὁπόταν μάρψῃ βυρσαίετος ἀγκυλοχείλης
γαμφηλῇσι δράκοντα κοάλεμον αἱματοπώτην,
δὴ τότε Παφλαγόνων μὲν ἀπόλλυται ἡ σκοροδάλμη,
κοιλιοπώλῃσιν δὲ θεὸς μέγα κῦδος ὀπάζει,
αἴ κεν μὴ πωλεῖν ἀλλᾶντας μᾶλλον ἕλωνται.
ΑΛ. πῶς οὖν πρὸς ἐμὲ ταῦτ' ἐστίν; ἀναδίδασκέ με.
ΔΗ. βυρσαίετος μὲν ὁ Παφλαγών ἐσθ' οὑτοσί.
ΑΛ. τί δ' ἀγκυλοχείλης ἐστίν; ΔΗ. αὐτό που λέγει,
ὅτι ἀγκύλαις ταῖς χερσὶν ἁρπάζων φέρει.
ΑΛ. ὁ δράκων δὲ πρὸς τί; ΔΗ. τοῦτο περιφανέστατον.
ὁ δράκων γάρ ἐστι μακρὸν ὅ τ' ἀλλᾶς αὖ μακρόν·
εἶθ' αἱματοπώτης ἔσθ' ὅ τ' ἀλλᾶς χὠ δράκων.
τὸν οὖν δράκοντά φησι τὸν βυρσαίετον
ἤδη κρατήσειν, αἴ κε μὴ θαλφθῇ λόγοις.
ΑΛ. τὰ μὲν λόγι' αἰκάλλει με· θαυμάζω δ' ὅπως
τὸν δῆμον οἷός τ' ἐπιτροπεύειν εἴμ' ἐγώ.
ΔΗ. φαυλότατον ἔργον· ταῦθ' ἅπερ ποιεῖς ποίει·

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197. Ἀλλ' ὁπόταν] The oracle with its ἀλλ' ὁπόταν and its δὴ τότε is framed in the language and on the lines of recognized oracular utterances. It was doubtless in Lucian's mind when he composed the oracle in his Jupiter Tragoedus 31:

ἀλλ' ὅταν αἰγυπιὸς γαμψώνυχος ἀκρίδα μάρψῃ,
δὴ τότε λοίσθιον ὀμβροφόροι κλάγξουσι κορῶναι.

βυρσαίετος the *tanner-eagle* is formed in imitation of χρυσαίετος the *Golden Eagle.* ἀγκυλοχείλης is in both Homer and Hesiod an epithet of the Eagle or other bird of prey.

198. κοάλεμον] *A dunce, a dullard,* though indeed the word may be here used either as a substantive or as an adjective. It is treated as the personification of Stupidity infra 221. And Plutarch tells us that Cimon, the father of Miltiades and grandfather of the more celebrated Cimon, was δι' εὐήθειαν αὐτοῦ nicknamed Κοάλεμος (Cimon 4). Here it seems to convey a reproach on the sausage-seller's want of ambition, and his extreme slowness to appreciate and rise to the height of his good fortune.

199. σκοροδάλμη] In tanning, as in the analogous process of *tawing,* some fluid of an acid character is required

NAY, BUT IF ONCE THE EAGLE, THE BLACK-TANNED MANDIBLE-CURVER,
SEIZE WITH HIS BEAK THE SERPENT, THE DULLARD, THE DRINKER OF LIFE-BLOOD,
THEN SHALL THE SHARP SOUR BRINE OF THE PAPHLAGON-TRIBE BE EXTINGUISHED,
THEN TO THE ENTRAIL-SELLERS SHALL GOD GREAT GLORY AND HONOUR
RENDER, UNLESS THEY ELECT TO CONTINUE THE SALE OF THE SAUSAGE.

S.S. But what in the world has this to do with me?

DE. The black-tanned Eagle, that means Paphlagon.

S.S. And what the mandibles? DE. That's self-evident.
His fingers, crooked to carry off their prey.

S.S. What does the Serpent mean? DE. That's plainer still.
A serpent's long; a sausage too is long.
Serpent's drink blood, and sausages drink blood.
The Serpent then, it says, shall overcome
The black-tanned Eagle, if its not talked over.

S.S. I like the lines: but how can I, I wonder,
Contrive to manage Demus's affairs.

DE. Why nothing's easier. Do what now you do:

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for the purpose of *raising* the hide, that is, of softening it and opening its pores. In modern times various fluids have been used for this purpose; and it cannot be doubted that in Athens σκοροδάλμη was the fluid employed. Hence the use of the word here; and hence, infra 1095, Athene is described as pouring out σκοροδάλμη on the head of the tanner. Mitchell, almost the only commentator who recognized its connexion with the tan-pit, proposed to call it "tan-pickle."

204. *αὐτό που λέγει*] *That speaks for itself; Res ipsa loquitur.* See Wasps 921 *τὸ πρᾶγμα . . . αὐτὸ βοᾷ*, and the note there.

210. *θαλφθῇ*] *Softened by*, and so unable to resist. *πεπαίνω* is used in precisely the same signification by Euripides; *ἣν δ' ἐς λόγους τε καὶ τὰ τῶνδ' οἰκτίσματα | βλέψας πεπανθῇς.*—Heracleidae 159. And this, I imagine, explains the reference which a Scholiast makes to that play, *παρῴδησε τὸν ἴαμβον ἐξ Ἡρακλειδῶν Εὐριπίδου.* The reference is indeed attributed to 214 infra, but there is nothing in the Tragedy which in any way corresponds to that line. It must however be remembered that though the date of the Heracleidae is unknown, it is generally supposed to be subsequent to the date of the Knights.

τάραττε καὶ χόρδευ' ὁμοῦ τὰ πράγματα
ἅπαντα, καὶ τὸν δῆμον ἀεὶ προσποιοῦ
ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς.
τὰ δ' ἄλλα σοι πρόσεστι δημαγωγικά,
φωνὴ μιαρά, γέγονας κακῶς, ἀγόραιος εἶ·
ἔχεις ἅπαντα πρὸς πολιτείαν ἃ δεῖ·
χρησμοί τε συμβαίνουσι καὶ τὸ Πυθικόν.
ἀλλὰ στεφανοῦ, καὶ σπένδε τῷ Κοαλέμῳ·
χὤπως ἀμυνεῖ τὸν ἄνδρα. ΑΛ. *καὶ τίς ξύμμαχος*
γενήσεταί μοι; καὶ γὰρ οἵ τε πλούσιοι
δεδίασιν αὐτὸν ὅ τε πένης βδύλλει λεώς.
ΔΗ. *ἀλλ' εἰσὶν ἱππεῖς ἄνδρες ἀγαθοὶ χίλιοι*
μισοῦντες αὐτόν, οἳ βοηθήσουσί σοι,
καὶ τῶν πολιτῶν οἱ καλοί τε κἀγαθοί,
καὶ τῶν θεατῶν ὅστις ἐστὶ δεξιός,
κἀγὼ μετ' αὐτῶν· χὠ θεὸς ξυλλήψεται.
καὶ μὴ δέδιθ'· οὐ γάρ ἐστιν ἐξῃκασμένος.

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214. *χόρδευε*] Τὰ ἔντερα τῶν τετραπόδων χορδὰς καλοῦσι· καὶ τοῦτο οὖν ἀπὸ τῆς τέχνης τοῦ ἀλλαντοπώλου τὸ ὄνομα εἴρηται. ὥσπερ γάρ, φησί, γεμίζεις καὶ πληροῖς τὰ ἔντερα παντὸς τοῦ φυράματος, οὑτωσὶ χόρδευε καὶ τὰ πολιτικά.—Scholiast. Bearing in mind that the language is borrowed from the business of a pork-butcher, we may safely conclude that in δῆμον there is a play upon δημὸν *fat*, as infra 954, Wasps 40.

218. *φωνὴ κ.τ.λ.*] In addition to the special qualifications derived from his special business, he has all the natural qualifications already possessed by Cleon for the post of demagogue; the loud brutal voice, the low birth, and the impudence with which the Agora endows its frequenters.

224. *βδύλλει*] *Is frightened out of its wits at him*, so as ὑπὸ τοῦ δέους βδεῖν, Plutus 693. So in Lys. 354 τί βδύλλεθ' ἡμᾶς; *why are ye so mortally afraid of us?* It exactly answers to our vulgar word *to funk*. The Scholiast and Suidas explain it by καταπέπληγε, βδελύττεται, τουτέστι μισεῖ. Hesychius, more accurately, by δεδιέναι, τρέμειν, ἢ βδεῖν.

225. *ἱππεῖς χίλιοι*] The Athenian cavalry consisted of 1,000 young men commanded by two ἵππαρχοι; each tribe contributing 100 men under their own φύλαρχος. See Birds 799; Aristotle's Polity of Athens, chap. 61; Demosthenes, de Symmoriis, § 15. That this was their actual, and not a mere round, number is plain from the statement of Hesychius (s. v. Ἱππεῖς) that we learn from Philo-

Mince, hash, and mash up everything together.
Win over Demus with the savoury sauce
Of little cookery phrases. You've already
Whatever else a Demagogue requires.
A brutal voice, low birth, an agora training;
Why you've got all one wants for public life.
The Pythian shrine and oracles concur.
Crown, crown your head; pour wine to mighty—Dulness;
Prepare to fight the man. S.S. But what ally
Will stand beside me, for the wealthy men
Tremble before him, and the poor folk blench.

DE. A thousand Knights, all honest men and true,
Detest the scoundrel, and will help the cause;
And whosoe'er is noblest in the State,
And whosoe'er is brightest in the tiers,
And I myself. And God will lend his aid.
And fear him not; he is not pictured really;

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chorus the date at which that particular number was established. And though some put the number at 1,200 (Andocides de Pace 7; Aeschines de F. L. 185; Aristotle, Polity of Athens, chap. 24), the discrepancy appears to be occasioned by their including the 200 *ἱπποτόξοται* in the general term *ἱππεῖς*. See Thucydides ii. 13; Xenophon, Hipparchicus ix. 3; Boeckh, P. E. ii. 21.

227. *καλοί τε κἀγαθοί*] This expression, very common in these Comedies, means men who had been trained up to the highest mark of Athenian education, both physical and mental; the *καλοὶ* referring to the physical, and the *ἀγαθοὶ* to the mental training. Aristophanes himself describes them in the Frogs as *ἄνδρας εὐγενεῖς καὶ σώφρονας,* | *καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ,* | *καὶ δικαίους.* They were, in fact, the educated classes at Athens. As such they would naturally be opposed to the demagogues, but it seems to me a misuse of language to attribute (as has been the fashion since Grote's time) some political significance to phrases like this. An Athenian of the highest education and breeding would be a *καλὸς κἀγαθὸς,* whatever his political views.

230. *ἐξῃκασμένος*] The actors personating Demosthenes and Nicias would be wearing masks which bore a grotesque resemblance to the familiar countenances of those two famous Athenians. And the audience would naturally expect that when Paphlagon entered they would behold a mask fashioned to

ὑπὸ τοῦ δέους γὰρ αὐτὸν οὐδεὶς ἤθελε
τῶν σκευοποιῶν εἰκάσαι. πάντως γε μὴν
γνωσθήσεται· τὸ γὰρ θέατρον δεξιόν.
ΝΙ. οἴμοι κακοδαίμων, ὁ Παφλαγὼν ἐξέρχεται.
ΠΑ. οὔ τοι μὰ τοὺς δώδεκα θεοὺς χαιρήσετον,
ὁτιὴ 'πὶ τῷ δήμῳ ξυνόμνυτον πάλαι.
τουτὶ τί δρᾷ τὸ Χαλκιδικὸν ποτήριον;
οὐκ ἔσθ' ὅπως οὐ Χαλκιδέας ἀφίστατον.
ἀπολεῖσθον, ἀποθανεῖσθον, ὦ μιαρωτάτω.
ΔΗ. οὗτος, τί φεύγεις; οὐ μενεῖς; ὦ γεννάδα
ἀλλαντοπῶλα, μὴ προδῷς τὰ πράγματα.
ἄνδρες ἱππεῖς, παραγένεσθε· νῦν ὁ καιρός. ὦ Σίμων,

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represent the features of the masterful demagogue. The poet warns them that this will not be so; that Paphlagon's mask will not be made in the likeness of any individual. This is all that the passage means; and the story which the ancient grammarians have woven about it, that neither mask nor actor could be obtained for the character, and that Aristophanes was obliged to act the part himself, without a mask, but with his features stained with vermilion or wine-lees, is totally undeserving of credit. The time had long passed when the Comic poets were themselves actors. The three principal actors were now provided by the State. Equally improbable is the idea mooted by some recent critics that this speech is a prelude to the entrance of Paphlagon wearing an excellent portrait-mask of Cleon.

234. *οἴμοι κακοδαίμων*] Nicias, now represented by a choregic actor, runs in to announce that Paphlagon is awake, and is on the point of descending on the pair who are hopefully plotting his ruin. And at his heels comes Paphlagon himself, with his dreadful voice, his overbearing mien, and his ferocious threats. So soon as he sees them he fulminates against them both the most terrible charge that can be brought at Athens, the charge of conspiring against the Sovereign Demus. At first he has nothing on which to base the charge, but he is a man of infinite resource (infra 758): and as his eye roves round the scene it falls upon the Chalcidian cup out of which Demosthenes has been drinking. Hah! that is enough. Why here is actually a Chalcidian cup! Beyond all doubt they are inciting the Chalcidians to revolt. It is, to use Mr. Walsh's illustration, as if an English statesman were accused of intriguing with the Chinese empire, because he chanced to be drinking tea out of a china cup. Anyhow it is in Paphlagon's eyes the most damning

For all the mask-providers feared to mould
His actual likeness; but our audience here
Are shrewd and bright; they'll recognize the man.

NIC. Mercy upon us! here comes Paphlagon.

PAPHLAGON. By the Twelve Gods, you two shall pay for this,
Always conspiring, plotting ill to Demus!
What's this Chalcidian goblet doing here?
Hah! ye're inciting Chalcis to revolt.
Villains and traitors! ye shall die the death.

DE. (*To S.S.*) Hi! where are you off to? stop! For goodness sake,
Don't fail us now, most doughty Sausage-seller!
Hasten up, my gallant horsemen, now's the time your foe to fight.

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proof of treason. No other explanation is possible, *οὐκ ἔσθ' ὅπως οὔ*. Therefore they shall both die; cf. supra 68. The terror inspired by these fulminations is so great that the Sausage-seller turns to flee. This charge of conspiracy is made again and again by Paphlagon (257, 452, 476, 628, cf. also 862); and we may be sure that it was the commonest of charges on the lips of Cleon. It is also repeatedly found in the Wasps, which is the complement of the Knights. The reference to the Chalcidians is no doubt to Chalcidice in Macedonia, or, as it is more commonly described, in Thrace. That district was already in a ferment, and before another year had passed its cities were welcoming Brasidas as their deliverer, each wishing to be the first to revolt, Thuc. iv. 108, &c. *Χαλκιδικὰ ποτήρια· ἴσως ἀπὸ τῆς Χαλκίδος τῆς Θρᾳκικῆς εὐδοκιμοῦντα.*—Athenaeus xi. 106.

235. *τοὺς δώδεκα θεοὺς*] An oath by a single deity will not suffice for Paphlagon. He must needs swear by all the Twelve Great Gods who sit at the council-board of Olympus. Of these six were Gods, Zeus, Poseidon, Apollo, Ares, Hephaestus, and Hermes; and six were Goddesses, Hera, Athene, Artemis, Aphrodite, Demeter, and Hestia. Cf. Birds 95.

242. *ἄνδρες ἱππεῖς*] The appearance of Paphlagon on the stage is immediately followed by the sound of his antagonists, the Knights, coming at full speed into the orchestra below. They were probably dressed in the costume, as they were certainly wearing the long hair, which distinguished the Athenian *ἱππεῖς*. The Scholiast says that Simon and Panaetius were the two *ἵππαρχοι* (see the note on 225 supra); and Simon is supposed to be the author of the treatise *περὶ Ἱππικῆς* which is cited, and largely adopted, by Xenophon in his work on the same subject. Some MSS. prefix the name of Demosthenes to line 244; and if this be correct, it may be that the

ὦ Παναίτι', οὐκ ἐλᾶτε πρὸς τὸ δεξιὸν κέρας;
ἄνδρες ἐγγύς· ἀλλ' ἀμύνου, κἀπαναστρέφου πάλιν.
ὁ κονιορτὸς δῆλος αὐτῶν ὡς ὁμοῦ προσκειμένων.
ἀλλ' ἀμύνου καὶ δίωκε καὶ τροπὴν αὐτοῦ ποιοῦ.
ΧΟ. παῖε παῖε τὸν πανοῦργον καὶ ταραξιππόστρατον
καὶ τελώνην καὶ φάραγγα καὶ Χάρυβδιν ἁρπαγῆς,
καὶ πανοῦργον καὶ πανοῦργον· πολλάκις γὰρ αὔτ' ἐρῶ,
καὶ γὰρ οὗτος ἦν πανοῦργος πολλάκις τῆς ἡμέρας.
ἀλλὰ παῖε καὶ δίωκε καὶ τάραττε καὶ κύκα
καὶ βδελύττου, καὶ γὰρ ἡμεῖς, κἀπικείμενος βόα·
εὐλαβοῦ δὲ μὴ 'κφύγῃ σε· καὶ γὰρ οἶδε τὰς ὁδούς,
ἅσπερ Εὐκράτης ἔφευγεν εὐθὺ τῶν κυρηβίων.
ΠΑ. ὦ γέροντες ἡλιασταί, φράτορες τριωβόλου,

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present line and that which follows were spoken by the Coryphaeus as the Chorus are approaching the orchestra; but though there is much to recommend that arrangement, yet I think it more probable that they are spoken by Demosthenes. The direction *οὐκ ἐλᾶτε πρὸς τὸ δεξιὸν κέρας*; seems to have no relation to the actual evolutions of the Chorus: it is just such an order as the real Demosthenes might, when in command of the army, have given to the real captains of the cavalry. Cf. Birds 353.

245. *ὁμοῦ*] Τὸ *ὁμοῦ λέγουσιν* 'Αττικοὶ *ἀντὶ τοῦ ἐγγύς. ὡς καὶ ἐν* Εἰρήνῃ (513) "*καὶ μὴν ὁμοῦ 'στιν ἤδη.*"—Scholiast. *ὁμοῦ ἀντὶ τοῦ ἐγγὺς παρὰ τοῖς* 'Αττικοῖς.—Scholiast on Thesm. 572. This is a good instance of what the grammarians mean when they say that one form is Ἑλληνικῶς and another Ἀττικῶς, for *ἐγγὺς* is common in all Attic writers. In these very Comedies it occurs thirteen times, and *ὁμοῦ*, in this sense, only thrice. See the Introduction to this play. However, as was observed in the Commentary on the Thesmophoriazusae, the two words are not precisely identical in meaning; *ὁμοῦ* indicating a nearer proximity than *ἐγγύς*. The Chorus were *ἐγγύς*, *near*, in the preceding line; they are *ὁμοῦ*, *close at hand*, in this.

247. *παῖε παῖε*] The Knights, twenty-four in number, have come pouring through the *εἴσοδος* into the orchestra, breathing out fire and vengeance against their adversary. *Ταραξιππόστρατον*, *troubler-of-the-horse-array*, they call him, with an obvious reference, as Neil observes, to the *Ταράξιππος*, the name to which an altar was erected at Olympia and elsewhere, and which is supposed (by Pausanias vi. 20) to have been an appellation of *Ποσειδῶν ἵππιος*. By *τελώνης* we are here to understand one who gets the tolls and taxes, *τέλη*,

Now then Simon, now Panaetius, charge with fury on the right.
Here they're coming! Worthy fellow, wheel about, commence the fray;
Lo, the dust of many horsemen rushing on in close array!
Turn upon him, fight him, smite him, scout him, rout him, every way.

CHORUS. Smite the rascal, smite him, smite him, troubler of our Knightly train,
Foul extortioner, Charybdis, bottomless abyss of gain.
Smite the rascal; smite the rascal; many times the word I'll say,
For he proved himself a rascal many, many times a day.
Therefore smite him, chase him, pound him, rend and rattle and confound him!
Show your loathing, show as *we* do; press with angry shouts around him.
Take you heed, or he'll evade you; watch him closely, for the man
Knows how Eucrates escaped us, fleeing to his stores of bran.

PAPH. O my Heliastic veterans, of the great Triobol clan,

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into his own hands, and thereout sucks no small advantage. We are not told, but it is very probable, that he *farmed* the *τέλη*, as a later demagogue, Agyrrhius, did. See the note on Eccl. 102, and the special reference to *τέλη* infra 307. *φάραγξ* means literally a chasm in the earth, *τὸ τῆς γῆς βάραθρον, τὸ ἀπόσχισμα τῆς γῆς, ὃ τὸ παρεμπῖπτον ὕδωρ πίνει*, as the Scholiast explains it; and Kock appropriately cites Horace, Ep. i. 15. 31 "Pernicies, et tempestas, *barathrumque* macelli." With *Χάρυβδιν ἁρπαγῆς* the same Commentator compares Cicero's Second Philippic, chap. 27, where the orator, describing Antony's greed and dissipation, exclaims *Quae Charybdis tam vorax?* and his De Oratore iii. 41.

252. *καὶ γὰρ ἡμεῖς*] *Loathe him*, they say, *for we too loathe him*. But they do not say *strike him, for we too strike him*. For they are in the orchestra, and he is on the stage; and except by word and gesture they can take no part in the fray.

254. *Εὐκράτης*] As to Eucrates see supra 129. We know nothing of the incident to which the Chorus refer. But we know that this demagogue was a *στυππειοπώλης* and a *κυρηβιοπώλης*, and it seems reasonable to infer that he escaped from some outburst of popular anger by taking refuge in his own warehouses.

255. *ὦ γέροντες ἡλιασταί*] At once, when he finds himself assailed, he calls on the dicasts to help him: just as in the Wasps, when the dicasts are foiled, they send for aid to Cleon; Wasps 409. For between the demagogues and the dicasts there subsisted a constant alliance, which it was the object of that Comedy to dissolve. See the last few pages of the Introduction to the Wasps. The demagogues courted the dicasts by securing them their fees, by enlarging the emoluments and diminishing the

οὓς ἐγὼ βόσκω κεκραγὼς καὶ δίκαια κἄδικα,
παραβοηθεῖθ᾽, ὡς ὑπ᾽ ἀνδρῶν τύπτομαι ξυνωμοτῶν.
ΧΟ. ἐν δίκῃ γ᾽, ἐπεὶ τὰ κοινὰ πρὶν λαχεῖν κατεσθίεις,
κἀποσυκάζεις πιέζων τοὺς ὑπευθύνους, σκοπῶν
ὅστις αὐτῶν ὠμός ἐστιν ἢ πέπων ἢ μὴ πέπων·
κἄν τιν᾽ αὐτῶν γνῷς ἀπράγμον᾽ ὄντα καὶ κεχηνότα,
καταγαγὼν ἐκ Χερρονήσου, διαβαλών, ἀγκυρίσας,
εἶτ᾽ ἀποστρέψας τὸν ὦμον, αὐτὸν ἐνεκολήβασας·
καὶ σκοπεῖς γε τῶν πολιτῶν ὅστις ἐστὶν ἀμνοκῶν,

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labours of their office; and the dicasts, in their turn, were the influential support of the demagogues in the Public Assemblies. And to these formidable old men the charge of *συνωμοσία* was like the cry of "Rats" to a terrier. "Who said CONSPIRATORS?" *ὡς ἅπανθ᾽ ὑμῖν τυραννίς ἐστι καὶ ξυνωμόται*, says Bdelycleon to the dicasts in Wasps 488.

258. *πρὶν λαχεῖν*] The metaphor is taken from a greedy guest, who helps himself out of the common mess before his turn has arrived; *ἡ μεταφορὰ ἀπὸ τῶν ἐν τοῖς δείπνοις ἁρπαζόντων πρὸ διανομῆς*, as the Scholiast says. See Lysistrata 208. Kock's notion that there is here an allusion to the distribution of land in Lesbos as allotments, *κλῆροι* (Thuc. iii. 50), seems wide of the mark. Neither in this play nor anywhere else is any charge brought against Cleon in this respect; nor is the suggestion altogether in keeping with the context here.

259. *ἀποσυκάζεις*] This word is employed for two purposes; first to introduce the idea of *συκοφαντία*, and then to commence a metaphor from persons gathering figs. All officials were required to pass their accounts; see Wasps 571, 587, and the notes there. And they must have had an anxious time when those accounts were being overhauled by some unscrupulous demagogue, ready to pick holes in them on any pretence, and capable of influencing against the accounting parties both the Assemblies and the dicasteries. This may well have given rise to a regular system of blackmail. *μὴ πέπων* means *not quite ripe.*

262. *διαβαλών*] No feature of Paphlagon's character is more prominently brought out in this Comedy than his *διαβολαί*, the slanderous accusations which he levelled against all sorts and conditions of men. See on line 7 supra. Allusions to this practice occur in the most unexpected places. Here for *διαλαβών*, *grasping him round the body*, Aristophanes substitutes *διαβαλών*, *calumniating him*, exactly as infra 491 for *διαλαβὰς* he substitutes *διαβολάς*. *διαλαβὼν* of course, like the participles which follow, is a term of the palaestra; and some difficulty has been felt by reason of the abrupt change of metaphor, from fig-gathering to wrestling; and Professor Mahaffy (Hermathena i. 137) would read

Whom through right and wrong I nourish, bawling, shouting all I can,
Help me, by conspiring traitors shamefully abused and beaten.

CHOR. Rightly, for the public commons you before your turn have eaten,
And you squeeze the audit-passers, pinching them like figs, to try
Which is ripe, and which is ripening, which is very crude and dry.
Find you one of easy temper, mouth agape, and vacant look,
Back from Chersonese you bring him, grasp him firmly, fix your hook,
Twist his shoulder back and, glibly, gulp the victim down at once.
And you search amongst the townsmen for some lambkin-witted dunce,

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in the next line ὠμὸν for ὦμον, and preserve the fig-metaphor throughout. But it seems clear that we are now dealing with the language of the gymnasium. See Norman Gardiner's illustrated article on "Wrestling" in the Journal of Hellenic Studies. διαλαβὼν (understood under διαβαλὼν) is a technical word in that connexion; ἀγκύρισμα is an εἶδος παλαίσματος, a σχῆμα τῶν ἐν πάλῃ, a σχῆμα παλαιστρικὸν, Scholiast, Hesychius, s.v., Pollux iii. 155, Bekker's Anecdota, p. 327, Id. Anti-Atticista, p. 81. 4. The last-mentioned grammarian quotes the words ἀγχυρίσας ἔρρηξεν, attributing them, wrongly, to the present Comedy. ἀγκυρίζειν means "to hook your leg round your antagonist's, so as to trip him up and throw him." It has much the same signification as ὑποσκελίζειν, by which the Scholiast explains it, and which Demosthenes (de Corona 176) couples with συκοφαντεῖν. Finally ἀποστρέψας τὸν ὦμον is "twisting back his shoulder," an operation displayed in many of the illustrations in Mr. Gardiner's article.

263. ἐνεκολήβασας] Having got his antagonist into this helpless attitude, what does Paphlagon do with him? He opens his mouth and swallows him down whole at a gulp, just as a boa-constrictor disposes of its victim. This is a tribute to the boundless voracity of the demagogue. The word is explained by καταπέπωκας or κατέπιες by the grammarians; the Scholiast here, Hesychius, Etym. Magn. and Eustathius at Od. xvii. 222. The same interpretation is given by Suidas, s.v. ἐκολάβησας, and he adds, quite accurately, βούλεται δὲ λέγειν ὅτι ὃν ἂν παραλάβῃ, ἄρδην ἀπόλλυσιν. But Suidas also adds another explanation, παρὰ τὸ ἐπὶ κόλοις βαίνειν· κόλα δὲ ἡ γαστήρ. See the Scholiast on Clouds 552. Whence some have taken the word to mean that after throwing him he leapt upon him; cf. Clouds 550. But I make no doubt that the common view is correct, and that we are to consider the unfortunate official entirely absorbed into the rapacious maw of the demagogue.

264. σκοπεῖς] *You have your eye upon him.* The word is intended to recall the σκοπῶν of 259, bringing with it all the consequences described in lines 262, 263.

πλούσιος καὶ μὴ πονηρὸς καὶ τρέμων τὰ πράγματα.
ΠΑ. ξυνεπίκεισθ' ὑμεῖς; ἐγὼ δ', ὦνδρες, δι' ὑμᾶς τύπτομαι,
ὅτι λέγειν γνώμην ἔμελλον ὡς δίκαιον ἐν πόλει
ἱστάναι μνημεῖον ὑμῶν ἐστιν ἀνδρείας χάριν.
ΧΟ. ὡς δ' ἀλαζών, ὡς δὲ μάσθλης· εἶδες οἷ' ὑπέρχεται
ὡσπερεὶ γέροντας ἡμᾶς, κἀκκοβαλικεύεται;
ἀλλ' ἐὰν ταύτῃ παρέλθῃ, ταυτηὶ πεπλήξεται·
ἢν δ' ὑπεκκλίνῃ γε δευρὶ, πρὸς σκέλος κυρηβάσει.
ΠΑ. ὦ πόλις καὶ δῆμ', ὑφ' οἵων θηρίων γαστρίζομαι.
ΧΟ. καὶ κέκραγας, ὥσπερ ἀεὶ τὴν πόλιν καταστρέφει;
ΑΛ. ἀλλ' ἐγώ σε τῇ βοῇ ταύτῃ γε πρῶτα τρέψομαι.
ΧΟ. ἀλλ' ἐὰν μέντοι γε νικᾷς τῇ βοῇ, τήνελλος εἶ·
ἢν δ' ἀναιδείᾳ παρέλθῃς, ἡμέτερος ὁ πυραμοῦς.

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266. τύπτομαι] By these low fellows, the slave and the sausage-seller. He is merely seeking to curry favour with the Chorus, as at other times with Demus. We are not to suppose that Cleon ever thought of proposing any measure in honour of the Knights. They were at daggers drawn in the political arena, as they are in this Comedy.

269. μάσθλης] *A supple sneak.* Literally "a thong of leather, dressed and softened," and so rendered flexible. ἰδίως ὁ μεμαλαγμένος λῶρος.—Scholiast at Clouds 449. μάσθλης δὲ κυρίως ἱμὰς μεμαλαγμένος.—Scholiast here. Though apparently a recognized term of vituperation, it is of course peculiarly appropriate to the βυρσοδέψης. Cf. infra 389. For ὑπέρχεται, "comes under," possibly the best English translation is the exact opposite, *comes over*.

271. παρέλθῃ] I have substituted this word for the MS. γε νικᾷ, which is here manifestly out of place. There is no question, at this stage, of a victory for Paphlagon. He is obviously overmatched, and is crying out for help; whilst the Chorus fear, not that he will overcome, but that he will escape from, their champions. They are now indignant at his endeavour to come over them by the grossest flattery, as if they, the gallant young Knights, were drivelling old dotards, and they mean to show him that they have all their wits about them. They will arrest his flight in whichever direction he attempts to flee. If he comes that way, says the Coryphaeus, there shall he feel the weight of my arm (τὰς χεῖρας δείκνυσι, Scholiast); if *this* way, here will he find himself butting against my leg. The Chorus are endeavouring to obstruct both his ways of escape; one with their hands, the other with their outstretched legs. I imagine that the eye of the copyist was confused by seeing the words γε νικᾷς and παρέλθῃς a very few

Wealthy, void of tricks and malice, shuddering at disputes and fuss.

PAPH. *You* assail me too, my masters? 'tis for you they beat me thus;
'Tis because I thought of moving that 'twere proper here to make
Some memorial of your worships for your noble valour's sake.

CHOR. Hear him trying to cajole us! O the supple-bending sneak,
Playing off his tricks upon us, as on dotards old and weak.
Nay, but there my arm shall smite him if to pass you there he seek;
If he dodge in this direction, here against my leg he butts.

PAPH. Athens! Demus! see the monsters, see them punch me in the guts.

CHOR. Shouting, are you? you who always by your shouts subvert the town.

S.S. But in this I'll first surpass him; thus I shout the fellow down.

CHOR. If in bawling you defeat him, sing we ho! for Victory's sake.
If in shamelessness you beat him, then indeed we take the cake.

(five and six) lines below employed as synonyms, and occupying the same position in two successive lines; and that by some oversight the wrong synonym was transferred to this place. *γε νικᾷ* is here susceptible of no rational interpretation.

272. *πρὸς σκέλος κυρηβάσει*] Shall butt, like a he-goat, against my leg. Paphlagon is attempting to bolt with his head down from his persecutors. The Scholiast says that there was a stage-direction, *παρεπιγραφή*, to that effect; *παρεπιγραφὴ δὲ, συγκέκυφε γὰρ καὶ ὑπὸ τῶν διωκόντων τύπτεται.*

275. *ἀλλ' ἐγὼ κ.τ.λ.*] Hitherto the Sausage-seller, though joining in the assault on Paphlagon, has not opened his lips, but now all at once he sees his opportunity. Paphlagon has been bawling at the top of his *μιαρὰ φωνή*; but the Sausage-seller has a *μιαρὰ φωνὴ* too, supra 218; he will see if he cannot outbawl Paphlagon. At the first sound of those stentorian lungs the *Κεκραξιδάμας* (Wasps 596) feels that there is a formidable rival in the field; and in a moment, though knowing nothing of his antecedents, threatens to denounce him before the dicasteries on a charge of treason. By *πρῶτα* the Sausage-seller means that to outbawl the leather-seller is only the *first* step in the combat; he will afterwards have to out-impudence him.

276. *τήνελλος*] This word seems to have been coined by Aristophanes with reference to the song of triumph composed by Archilochus, *τήνελλα καλλίνικε*, a song with which the Comedies of the Acharnians and the Birds are closed, and which was the equivalent of our "See the conquering hero comes!" It means, as the Scholiast and Suidas observe, *νικηφόρος*. If he can outbawl Paphlagon they will hail him as a victor; but this is not sufficient: he must surpass him in impudence as well

ΠΑ. τουτονὶ τὸν ἄνδρ' ἐγὼ 'νδείκνυμι, καὶ φήμ' ἐξάγειν
ταῖσι Πελοποννησίων τριήρεσι ζωμεύματα.
ΑΛ. ναὶ μὰ Δία κἄγωγε τοῦτον, ὅτι κενῇ τῇ κοιλίᾳ
εἰσδραμὼν εἰς τὸ πρυτανεῖον, εἶτα πάλιν ἐκθεῖ πλέᾳ.
ΔΗ. νὴ Δί', ἐξάγων γε τἀπόρρηθ', ἅμ' ἄρτον καὶ κρέας
καὶ τέμαχος, οὗ Περικλέης οὐκ ἠξιώθη πώποτε.
ΠΑ. ἀποθανεῖσθον αὐτίκα μάλα.
ΑΛ. τριπλάσιον κεκράξομαί σου.
ΠΑ. καταβοήσομαι βοῶν σε.
ΑΛ. κατακεκράξομαί σε κράζων.
ΠΑ. διαβαλῶ σ', ἐὰν στρατηγῇς.
ΑΛ. κυνοκοπήσω σου τὸ νῶτον.

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as in noise; then only will the victory be complete; then the prize-cake will be ours. The phrase ἡμέτερος ὁ πυραμοῦς occurs again in Thesm. 94, where it is more fully explained. The Scholiast here says Πυραμοῦς· εἶδος πλακοῦντος ἐκ μέλιτος ἑφθοῦ καὶ πυρῶν πεφρυγμένων, ὡς καὶ σησαμοῦς τὸ διὰ σησάμων. ταῦτα δὲ ἐτίθεσαν ἆθλα τοῖς διαγρυπνηταῖς. εἰώθασι γὰρ ἐν τοῖς συμποσίοις ἁμιλλᾶσθαι περὶ ἀγρυπνίας, καὶ ὁ διαγρυπνήσας μέχρι τῆς ἕω ἐλάμβανε τὸν πυραμοῦντα. No distinction is intended between the victory of the Sausage-seller (τήνελλος εἶ) and the victory of the Chorus (ἡμέτερος ὁ πυραμοῦς). For this purpose their interests are identical; he is their champion. The victory of the one is the victory of the other.

278. ἐνδείκνυμι] What is to be done about this formidable stranger? As to this Paphlagon has no doubt. He at once indicts him as a traitor who (like Thorycion in Frogs 362–4) exports contraband of war, ἀπόρρητα, *forbidden stores*, for the use of the enemy's triremes.

279. ζωμεύματα] *Rich sauces.* In a storm at sea, when a ship was so beaten and broken by the winds and waves that it seemed doubtful if her planks would hold together, it was customary to undergird or "frap" her, by passing strong cables or chains underneath her keel, made fast at each end on the deck. These cables or chains were called ὑποζώματα and were part of the regular gear of a ship, Smith of Jordanhill's "Voyage and Shipwreck of St. Paul," pp. 65–7, 173–7; Bp. Jacobson on Acts xxvii. 17. For ὑποζώματα Paphlagon substitutes ζωμεύματα in reference to his adversary's trade which, as we see from 146 supra, was sufficiently disclosed by his dress and culinary utensils.

280. κενῇ . . . πλέᾳ] Κενῇ as he enters the Prytaneum to enjoy the σίτησις there awarded him on account of the affair at Sphacteria; πλέᾳ as he leaves the

PAPH. I denounce this smuggling fellow; contraband of war he takes
For the Peloponnesian galleys, frapping them with — girdle-cakes.
S.S. I denounce this juggling fellow; at the Hall, from day to day,
In he runs with empty belly, with a full one hies away.
CHOR. Fish, and flesh, and bread exporting, and a hundred things like these,
Contraband of peace, which never were allowed to Pericles.
PAPH. Death awaits you at once, you two.
S.S. Thrice as loud can I squall as you.
PAPH. Now will I bawl you down by bawling.
S.S. Now will I squall you down by squalling.
PAPH. Lead our armies, and I'll backbite you.
S.S. I'll with dog-whips slash you and smite you.

Prytaneum after having enjoyed the dinner. See Plautus, Truculentus i. 2. line 2. It would seem from what follows that this σίτησις was never awarded to Pericles; probably because, as the Scholiast suggests, he was too highminded to accept it. Of Pericles Aristophanes always speaks with respect. The ἐξάγων in line 282 is an echo of the ἐξάγειν four lines above.

284. ἀποθανεῖσθον κ.τ.λ.] Thrice, in this slanging-match between the rivals, a crisis, involving possibly a personal encounter, is indicated by a sharp little exchange of cut and thrust in a system of short verses, half the length of, but otherwise in the same metre as, the long verses immediately preceding. Here, after a series of trochaic tetrameters, we have a set of trochaic dimeters; while at 367 and 441 infra, after iambic tetrameters, we have iambic dimeters. Every line in these little encounters is intended to be specially characteristic of the speaker who utters it. Paphlagon commences with a tremendous threat, a repetition of that with which he concluded his first fulmination, supra 239. There it fairly frightened the Sausage-seller; but now that the latter has discovered the power of his own lungs, he replies with a still louder vociferation.

288. διαβαλῶ σ'] After the shouting competition Paphlagon falls back on his more usual expedient of διαβολαὶ (see the note on 262 supra), and especially of attacks on the Athenian commanders at home and abroad. The particular allusion is no doubt to the affair of Sphacteria, where Cleon had attacked as well Nicias the general at home, as Demosthenes and the generals at Pylus. The same word, διέβαλλεν, is employed by Thucydides (iv. 27) in his account of Cleon's proceedings on that occasion.

289. κυνοκοπήσω] The Scholiast says, no doubt rightly, τοῦτο ὡς μάγειρος λέγει, but the exact meaning of the word is not clear. κυνοκοπῆσαι, ὥσπερ κύνα τῷ

ΠΑ. περιελῶ σ' ἀλαζονείαις.
ΑΛ. ὑποτεμοῦμαι τοὺς πόδας σου.
ΠΑ. βλέψον εἴς μ' ἀσκαρδάμυκτος.
ΑΛ. ἐν ἀγορᾷ κἀγὼ τέθραμμαι.
ΠΑ. διαφορήσω σ', εἴ τι γρύξεις.
ΑΛ. κοπροφορήσω σ', εἰ λαλήσεις.
ΠΑ. ὁμολογῶ κλέπτειν· σὺ δ' οὐχί.
ΑΛ. νὴ τὸν Ἑρμῆν τὸν ἀγοραῖον,
κἀπιορκῶ γε βλεπόντων.
ΠΑ. ἀλλότρια τοίνυν σοφίζει,
καί σε φαίνω τοῖς πρυτάνεσιν,

ξύλῳ κατακόψαι.—Phryn. Bekk. 49. 3. Probably the force of κυνο- is practically lost in the compound as that of βου- in βουθυτεῖν (see Plutus 819 and the note there), and the Sausage-seller means simply, *I will score your back* like a butcher cutting up a carcase. Compare ἐδενδροτόμησε τὸ νῶτον, Peace 747.

290. περιελῶ] *Will circumvent*, infra 887. The metaphor is in the word itself, not in its usage here. Paphlagon, if foiled in his direct attack, will get round his adversary by artful and circuitous methods.

291. τοὺς πόδας σου] The MSS. and editions read τὰς ὁδούς σου, which gives no acceptable meaning. Bergler translates "obstruam vias tuas." Brunck "molitiones tuas praecidam." Schutz "vias et rationes tibi praecidam calumniandi, furandi, decipiendi." Green, "I will clip short your ways and means." Merry, "I will give a sly cut across your path." But even if these interpretations, or any of them, could be obtained from the Greek, they would not be appropriate in this little dialogue. See the note on 284 supra. I have therefore changed τὰς ὁδούς σου into τοὺς πόδας σου which, except for the addition of the π, consists of the very same letters. And nothing can be more natural than that the pork-butcher should threaten to cut off the pig's feet to be served up to table as pettitoes. Athenaeus (iii. 49) quotes from the "Satyrs" of Ecphantides πόδας ἔτ' εἰ δέοι πριάμενον καταφαγεῖν ἑφθοὺς ὑός; and from the Δουλοδιδάσκαλος of Pherecrates, φύσκης τόμος, ποῦς ἑφθός. φύσκη, it should be observed, has much the same meaning as ἀλλᾶς. See infra 364.

294. διαφορήσω] *I will tear you into strips*, as a tanner does with his leather. κοπροφορήσω, *I will cart you as dung*, as a butcher treats the offal of his carcases.

PAPH.	I'll outwit you by fraud and lying.
S.S.	I'll your pettitoes chop for frying.
PAPH.	Now unblinking regard me, you.
S.S.	I was bred in the agora too.
PAPH.	Say but g-r-r, and to strips I'll tear you.
S.S.	Speak one word, and as dung I'll bear you.
PAPH.	I confess that I steal. Do you?
S.S.	Agora Hermes! yes, I do.
	If I'm seen, I'm a perjurer too.
PAPH.	Somebody else's tricks you're vaunting;
	Now to the Prytanes off I'll run,

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297. *Ἑρμῆν τὸν ἀγοραῖον*] *Ἐν μέσῃ τῇ ἀγορᾷ ἵδρυται Ἑρμοῦ ἀγοραίου ἄγαλμα.*—Scholiast. As the God of commerce (*ἐμπολαῖος*) and of tricks and deceit (*δόλιος*) he would be in his proper place in the Agora. Kock refers to Pausanias i. 15. 1 *ἰοῦσι δὲ πρὸς τὴν στοὰν, ἣν Ποικίλην ὀνομάζουσιν ἀπὸ τῶν γραφῶν, ἔστιν Ἑρμῆς χαλκοῦς καλούμενος Ἀγοραῖος.* And to Lucian's Bis Accusatus 8, where Justice, addressing Hermes, says that he consorts with men *ἔν τε γυμνασίοις, καὶ ἐν τῇ ἀγορᾷ· καὶ Ἀγοραῖος γὰρ εἶ, καὶ ἐν ταῖς ἐκκλησίαις κηρύττεις.* To which I may add the same author's Jupiter Tragoedus 33, where Zeus sees a bronze figure approaching, of graceful shape and outline, with its hair tied up in antique fashion, and says *ὁ σὸς, ὦ Ἑρμῆ, ἀδελφός ἐστιν, ὁ Ἀγοραῖος, ὁ παρὰ τὴν Ποικίλην. πίττης γοῦν ἀναπέπλησται ὁσημέραι ἐκματτόμενος ὑπὸ τῶν ἀνδριαντοποιῶν.* As to the coating of tar mentioned in the last sentence see the note on 846 infra.

298. *κἀπιορκῶ*] Not only will I admit that I am a thief, I admit that if anybody sees me steal, I am a perjurer too. I deny the theft upon oath even to those who witnessed it. We shall find him declaring infra 1239 that *κλέπτων ἐπιορκεῖν καὶ βλέπειν ἐναντίον* constituted the entire stock of his educational acquirements.

299. *ἀλλότρια τοίνυν σοφίζει*] You are practising arts which belong to another, that is to myself. You are poaching on my preserves; "quasi Cleoni sit proprium furari et peierare," as Bergler says, *ὡσεὶ ἔλεγε, τὰ ἐμὰ τοίνυν κλέπτεις· ἐμά ἐστι ταῦτα τὰ ἐπιχειρήματα.*—Scholiast. Enraged at this invasion of his own particular province, Paphlagon at once denounces the Sausage-seller to the Prytanes (who are sitting in the *βουλευτικὸν* as spectators of the Comedy, see Peace 887 and the note there) on a suddenly trumped-up and wholly irrelevant charge.

ἀδεκατεύτους τῶν θεῶν ἱε-
ρὰς ἔχοντα κοιλίας.

ΧΟ. ὦ μιαρὲ, καὶ βδελυρὲ, καὶ κατακε- [στρ. α
κρᾶκτα, τοῦ σοῦ θράσους
πᾶσα μὲν γῆ πλέα,
πᾶσα δ' ἐκκλησία,
καὶ τέλη, καὶ γραφαὶ,
καὶ δικαστήρι', ὦ
βορβοροτάραξι, καὶ
τὴν πόλιν ἅπασαν ἡ-
μῶν ἀνατετυρβακὼς,
ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφωκας βοῶν,
κἀπὸ τῶν πετρῶν ἄνωθεν τοὺς φόρους θυννοσκοπῶν.

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302. κοιλίας] Παρὰ προσδοκίαν for οὐσίας. So the Scholiast; δέον εἰπεῖν ἀδεκάτευτον ἔχοντα οὐσίαν, ὁ δὲ ἀντὶ οὐσίας κοιλίας ἐπήνεγκεν, ὡς ἀλλαντοπώλῃ. Though Paphlagon says τῶν θεῶν generally, it was Athene to whom tithes were payable out of confiscated estates, spoils of war, and the like. See Boeckh's Public Economy iii. 4. It will be sufficient here to refer to the decrees (1) against the generals after Arginusae, (2) against Archeptolemus and Antiphon, and (3) against traitors generally, in each of which decrees it is declared that their property is to be confiscated, τὸ δ' ἐπιδέκατον τῆς θεοῦ εἶναι, Xen. Hell. i. 7. 10; Life of Antiphon, X Orators; Andocides de Myst. 96. The Sausage-seller is to be accused of having possessed himself of some of these confiscated estates (represented by "sausages"), without having paid τὸ ἐπιδέκατον τῇ θεῷ. The word ἱερὰς is disyllabic, as often in Aristophanes.

303–11. ὦ μιαρὲ . . . ἀνατετυρβακώς] The first bout is now over, and as the combatants pause the Chorus indulge themselves with a little outburst of passionate indignation against Paphlagon, couched in that cretico-paeonic metre which was a special favourite of Aristophanes in his earlier plays. The first line is purely paeonic: three paeons. Then follow five lines purely cretic: two cretics each; while each of the last three lines consists of one paeon and one cretic. This arrangement is substantially that of the MSS. and the early editions; until Bothe and Dindorf crushed the nine lines into five and destroyed the metrical simplicity of the lyric. The form which they concocted has held the field ever since, and is indeed responsible for my translation. This little lyrical outburst is followed

Tell them you've got some holy pig-guts,
Tell them you've paid no tithe thereon.

CHOR. O villain, O shameless of heart,
O Bawler and Brawler self-seeking,
The land, the Assembly, the Tolls,
are all with thine impudence reeking,
And the Courts, and the actions at law;
they are full unto loathing and hate!
Thou stirrest the mud to its depths,
perturbing the whole of the State.
Ruffian, who hast deafened Athens with thine everlasting din,
Watching from the rocks the tribute, tunny-fashion, shoaling in.

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by ten trochaic tetrameters; and they by another lyric. The whole system, 303–32, is reproduced with great exactness, infra 382–406, save only that in the second system there are but eight (instead of ten) trochaic tetrameters.

311. *ἀνατετυρβακώς*] Ἀνaταράξας. *τυρβάσαι δὲ κυρίως λέγεται τὸ τὸν πηλὸν ταράξαι.* — Scholiast. Compare Wasps 257 *τὸν πηλὸν, ὥσπερ ἀτταγᾶς, τυρβάσεις βαδίζων.*

313. *θυννοσκοπῶν*] They mean that the demagogue gets hold of the incoming tribute as the fishermen do of the tunnies. In the Mediterranean, at certain seasons of the year, the tunnies approach the coast in vast shoals; and look-out men, *θυννοσκόποι*, are stationed on the heights to detect an approaching shoal, and give notice to the fishing-boats which are waiting with nets to surround it. As this notice was given by shouting, a stentorian voice, a *μιαρὰ φωνὴ*, was as necessary a qualification for a *θυννοσκόπος* as it was for a demagogue. Many passages have been collected descriptive of the tunny fishery in ancient times, from Aristotle (H. A. viii. 20. 8–10), Theocritus (iii. 26), Pliny (N. H. ix. 20), Oppian (Halieutics iii. 620 ad fin.), Philostratus (Imagines i. 13), Aelian (N. A. xiii. 16, 17), and others. See Bp. Blomfield at Persae 430. To these I will only add one of Alciphron's letters (i. 17), where a fisherman complains bitterly of a look-out man (*σκοπιωρὸς*) who mistook the ruffling of the sea for an enormous shoal of tunnies, and got him to throw out his nets which immediately enclosed a great weight. Overjoyed, he called his neighbours to share in the sport, but when the nets were dragged to land they were found to contain nothing but a dead and putrid camel. Mitchell refers to the interesting description given of the tunny fishery in Yarrell's "British Fishes," i. 152, which

ΠΑ. *οἶδ' ἐγὼ τὸ πρᾶγμα τοὖθ' ὅθεν πάλαι καττύεται.*
ΑΛ. *εἰ δὲ μὴ σύ γ' οἶσθα κάττυμ', οὐδ' ἐγὼ χορδεύματα,*
ὅστις ὑποτέμνων ἐπώλεις δέρμα μοχθηροῦ βοὸς
τοῖς ἀγροίκοισιν πανούργως, ὥστε φαίνεσθαι παχύ,
καὶ πρὶν ἡμέραν φορῆσαι, μεῖζον ἦν δυοῖν δοχμαῖν.
ΝΙ. *νὴ Δία κἀμὲ τοῦτ' ἔδρασε ταὐτόν, ὥστε καὶ γέλων*
πάμπολυν τοῖς δημόταισι καὶ φίλοις παρασχεθεῖν·
πρὶν γὰρ εἶναι Περγασῆσιν, ἔνεον ἐν ταῖς ἐμβάσιν.
ΧΟ. *ἆρα δῆτ' οὐκ ἀπ' ἀρχῆς ἐδήλους ἀναί-* [*στρ. β*
δειαν, ἥπερ μόνη προστατεῖ ῥητόρων;
ἦ σὺ πιστεύων ἀμέλγεις τῶν ξένων τοὺς καρπίμους,
πρῶτος ὤν· ὁ δ' Ἱπποδάμου λείβεται θεώμενος.

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shows that the modern system varies in no material respect from that practised in ancient times. The same learned Commentator suggests that "by the word *πετρῶν* is probably insinuated the Pnyx." But although this suggestion has been accepted by several editors, it seems to me highly improbable. The word is the most appropriate for the tunny-metaphor; the tribute would not be descried, or captured, from the Pnyx; nor was the plural *πέτραι* ever employed to signify the orators' *βῆμα*. I presume that it was for this reason that Dobree proposed to read *πέτρας* for *πετρῶν* here.

314. *καττύεται*] *Is stitched up.* Paphlagon reverts to his "plot," which he describes by a word borrowed from his leather-selling business. The leather swindle with which the Sausage-seller taunts him in his reply may refer, literally, to some trick in that business, or allegorically, to some political transaction. But the comment of the Chorus, that Paphlagon had in this way displayed his shamelessness *ἀπ' ἀρχῆς* *from the very beginning*, seems to carry back the allusion to his earlier days, whilst he was still a mere leather-seller. However the whole thing is only a comic jest.

316. *ὑποτέμνων*] *Cutting the leather* (not straight through, but) *aslant*, so that it may appear thicker than it really is. *ὑποτέμνεται γὰρ τὰ δέρματα*, says the Scholiast, *ἵνα παχέα φαίνηται. διαφέρει γὰρ τὸ τέμνειν τοῦ ὑποτέμνειν. ὅταν γὰρ ὑποτέμνῃ, παχύτερον φαίνεται, ἀσθενέστερον δέ ἐστι. τέμνειν δὲ, τὸ ὀρθὴν ποιεῖσθαι τὴν τομήν. τὸ γὰρ ἀνώμαλον τῆς τομῆς παχύτητος δόξαν ἐργάζεται.* This scholium, though now attributed to line 291, must, one would think, have originally belonged to the present passage.

318. *πρὶν ἡμέραν φορῆσαι*] *Before they had worn it a day. δοχμὴ* is *a hand's breadth*, about three inches.

319. *νὴ Δία κἀμέ*] This speech is in

PAPH. Well I know the very quarter where they cobbled up the plot.
S.S. You're a knowing hand at cobbling, else in mincing meat I'm not;
You who cheated all the rustics with a flabby bullock-hide,
Cutting it aslant to make it look like leather firm and dried;
In a day, the shoes you sold them wobbled half a foot too wide.
NIC. That's the very trick the rascal played the other day on me,
And my friends and fellow burghers laughed with undissembled glee,
I was swimming in my slippers ere I got to Pergasae.
CHOR. So then thou hast e'en from the first that shameless bravado displayed
Which alone is the Orators' Patron. And foremost of all by its aid
Thou the wealthy strangers milkest, draining off their rich supplies;
And the son of Hippodamus watches thee with streaming eyes.

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the MSS. given to Demosthenes, but is quite unsuited to his character; and Elmsley (Classical Journal vi. 223) transferred it to Nicias under the erroneous belief that he belonged to the deme of Pergasae. But the "Nicias Περγασῆθεν" of Athenaeus (xii. 52) and Aelian (V. H. iv. 23) is not the general, and probably received that specific appellation for the express purpose of distinguishing him from the general. Nevertheless, he would in all probability be a relative; and the fact that he hailed from Pergasae may serve to show that his more famous namesake was somehow connected with that deme. Its locality is unknown, but it certainly was not far from Athens, and may have been the first stage on the way to the general's silver mines at Laureium. And the whole tone of the speech is so exactly appropriate to his character that I have not hesitated to follow Elmsley's suggestion. Beer, who seems to have possessed a special faculty for making incongruous conjectures, proposed to assign it to the Chorus, as if Aristophanes would have represented his gallant Knights, of all persons, as the helpless gulls of Paphlagon. With ἔνεον ἐν ταῖς ἐμβάσιν Kuster compares Ovid's *nec vagus in laxa pes tibi pelle natet*, Art of Love i. 516.

322–32. ἆρα δῆτ' . . . κοβαλικεύμασιν] The Choral song, with which this little system concludes (see on 303–11 supra), has a greater variety of metres than that with which it commenced. It begins with two (sometimes divided into four) cretic lines; then follow two trochaic tetrameters; then two dactylics; then another trochaic tetrameter; and finally there are two dimeters, the first iambic, the second trochaic.

327. ὁ δ' Ἱπποδάμου] That is, Arche-

ἀλλ' ἐφάνη γὰρ ἀνὴρ ἕτερος πολὺ
σοῦ μιαρώτερος, ὥστε με χαίρειν,
ὃς σε παύσει καὶ πάρεισι, δῆλός ἐστιν, αὐτόθεν,
πανουργίᾳ τε καὶ θράσει
καὶ κοβαλικεύμασιν.
ἀλλ' ὦ τραφεὶς ὅθενπέρ εἰσιν ἄνδρες οἵπερ εἰσί,
νῦν δεῖξον ὡς οὐδὲν λέγει τὸ σωφρόνως τραφῆναι.

ΑΛ. καὶ μὴν ἀκούσαθ' οἷός ἐστιν οὑτοσὶ πολίτης.
ΠΑ. οὐκ αὖ μ' ἐάσεις; ΑΛ. μὰ Δί', ἐπεὶ κἀγὼ πονηρός εἰμι.
ΧΟ. ἐὰν δὲ μὴ ταύτῃ γ' ὑπείκῃ, λέγ' ὅτι κἀκ πονηρῶν.
ΠΑ. οὐκ αὖ μ' ἐάσεις; ΑΛ. μὰ Δία. ΚΛ. ναὶ μὰ Δία. ΑΛ. μὰ τὸν Ποσειδῶ,
ἀλλ' αὐτὸ περὶ τοῦ πρότερος εἰπεῖν πρῶτα διαμαχοῦμαι.
ΠΑ. οἴμοι, διαρραγήσομαι. ΑΛ. καὶ μὴν ἐγὼ οὐ παρήσω.
ΧΟ. πάρες πάρες πρὸς τῶν θεῶν αὐτῷ διαρραγῆναι.

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ptolemus who is mentioned infra 794. His father is said to have been the famous Milesian architect, Hippodamus, famous as the planner and constructor of cities. He laid out Rhodes, Thurium, Peiraeus, &c. His reconstruction (known in history as ἡ Ἱπποδάμου νέμησις) of the last-mentioned town, the agora of which was called, after him, ἡ Ἱπποδάμεια, endeared him to the Athenians, and probably gained for him admission, as an Athenian citizen, into the deme of Agryle, a south-eastern suburb of Athens. His son, Archeptolemus, was a moderate politician who in the preceding summer had endeavoured to terminate the Peloponnesian War, but was foiled by the vehement opposition of Cleon; see infra 794. Afterwards he was mixed up with the affair of the Four Hundred, and on the restoration of the democracy shared the fate of Antiphon. The decree condemning them to death is given in Plutarch's Life of Antiphon (X Orators); and commences Προδοσίας ὦφλον Ἀρχεπτόλεμος Ἱπποδάμου Ἀγρύληθεν παρὼν, καὶ Ἀντιφῶν Σοφίλου Ῥαμνούσιος παρών. τούτοιν ἐτιμήθη, τοῖς ἕνδεκα παραδοθῆναι, καὶ τὰ χρήματα δημόσια εἶναι, καὶ τῆς θεοῦ τὸ ἐπιδέκατον κ.τ.λ. It seems probable that on witnessing the frustration of his hopes for peace he displayed unusual emotion, whence he is here described as "dissolved in tears" at the sight of Cleon's iniquities. The metre requires the penultimate of Hippodamus to be long, whereas there is every reason to believe it is short. Some however, with Fritzsche, think

Ah, but another has dawned on us now,
Viler and fouler and coarser than thou,
Viler and fouler and coarser by far,
One who'll beat thee and defeat thee (therefore jubilant we are),
Beat thee in jackanapes tricks and rascality,
Beat thee in impudence, cheek, and brutality.
O trained where Men are trained who best deserve that appellation,
Now show us of how little worth is liberal education.

S.S. The sort of citizen he is, I'll first expose to view.
PAPH. Give *me* precedence. S.S. No, by Zeus, for I'm a blackguard too.
CHOR. And if to that he yield not, add "as all my fathers were."
PAPH. Give *me* precedence. S.S. No, by Zeus. PAPH. O yes, by Zeus. S.S. I swear
I'll fight you on that very point; you never *shall* be first.
PAPH. O, I shall burst. S.S. You never shall. CHOR. O let him, let him burst.

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that the name is the Doric form of Ἱπ-πόδημος, and others, with Hermann, would write it Ἱππόδαμνος. πρῶτος ὢν seems to mean *being the chief of those who do so*, cf. supra 6; whilst αὐτόθεν, three lines below, probably signifies, like οἴκοθεν, *from his own resources*.

333. ἀλλ' ὦ τραφείς] The Chorus now turn to the Sausage-seller, and exhort him to show how greatly, for the purposes of a demagogue at least, an Agora training, ἐν ἀγορᾷ τραφῆναι (supra 181, 218, 293), excels a liberal training, σωφρόνως τραφῆναι. They are of course not expressing their own sentiments; they are merely enunciating the root-principle of democracy, viz. that the more completely the chief power in the State can be transferred from the educated to the uneducated classes the better will the State be governed.

336. οὐκ αὖ μ' ἐάσεις;] Οὐκ ἐπιτρέψεις, οὐ συγχωρήσεις μοι. ὁ δὲ Κλέων ἐστὶν ὁ λέγων πρὸς τὸν ἀλλαντοπώλην. ἐπιστομίζειν γὰρ αὐτὸν ἐκεῖνος βουλόμενος λέγει.—Scholiast. *Will you not let me speak?* See line 339.

340. οὐ παρήσω] The Sausage-seller, not heeding Paphlagon's angry ejaculation, is proceeding with his former asseveration οὐκ ἐάσω, *I will not permit you to speak first*, οὐ παρήσω εἰπεῖν πρῶτον, as the Scholiast rightly explains it. But the Chorus, taking him to mean *I will not permit you* διαρραγῆναι, immediately deprecate the supposed intention to interfere with a consummation so devoutly to be desired.

ΠΑ. τῷ καὶ πεποιθὼς ἀξιοῖς ἐμοῦ λέγειν ἔναντα;
ΑΛ. ὁτιὴ λέγειν οἷός τε κἀγὼ καὶ καρυκοποιεῖν.
ΠΑ. ἰδοὺ λέγειν. καλῶς γ᾽ ἂν οὖν σὺ πρᾶγμα προσπεσόν σοι
ὠμοσπάρακτον παραλαβὼν μεταχειρίσαιο χρηστῶς.
ἀλλ᾽ οἶσθ᾽ ὅ μοι πεπονθέναι δοκεῖς; ὅπερ τὸ πλῆθος.
εἴ που δικίδιον εἶπας εὖ κατὰ ξένου μετοίκου,
τὴν νύκτα θρυλῶν καὶ λαλῶν ἐν ταῖς ὁδοῖς σεαυτῷ,
ὕδωρ τε πίνων, κἀπιδεικνὺς τοὺς φίλους τ᾽ ἀνιῶν,
ᾤου δυνατὸς εἶναι λέγειν. ὦ μῶρε τῆς ἀνοίας.
ΑΛ. τί δαὶ σὺ πίνων τὴν πόλιν πεποίηκας, ὥστε νυνὶ
ὑπὸ σοῦ μονωτάτου κατεγλωττισμένην σιωπᾶν;
ΠΑ. ἐμοὶ γὰρ ἀντέθηκας ἀνθρώπων τιν᾽; ὅστις εὐθὺς
θύννεια θερμὰ καταφαγὼν, κᾆτ᾽ ἐπιπιὼν ἀκράτου
οἴνου χόα κασαλβάσω τοὺς ἐν Πύλῳ στρατηγούς.

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343. καρυκοποιεῖν] All ancient authorities agree that καρύκη was a Lydian sauce, compounded of blood and various rich and costly ingredients. Athenaeus (xii. 12) mentions no less than eighteen writers who have treated of this dainty in their cookery books. But the word was also used, as the Scholiast and Suidas observe, of dressing up a dainty speech: κοσμεῖν ποικιλίᾳ τινὶ ῥημάτων τὸν λόγον· πλαγίως δὲ τῇ λέξει ὡς μάγειρος ἐχρήσατο. Plutarch in his treatise "How to distinguish a flatterer from a friend" says τοῦ δὲ κόλακος τοῦτ᾽ ἔργον ἐστὶ καὶ τέλος, ἀεί τινα παιδιὰν ἢ πρᾶξιν ἢ λόγον ἐφ᾽ ἡδονῇ καὶ πρὸς ἡδονὴν ὀψοποιεῖν καὶ καρυκεύειν, chap. 11. Sozomen (H. E. iii. 16. 2) says, very truly, that translators of Greek works cannot preserve the καρυκείαν, the rich flavour, of Hellenic humour. Whilst therefore the Sausage-seller is selecting a word of his own trade, it is one which really admits of the metaphorical use to which he applies it.

345. ὠμοσπάρακτον] *Torn bleeding* from the body. *Speaking, is it? Well and fairly could you take in hand and dress a raw piece of oratory!* Paphlagon also is describing the Sausage-seller's oratory in terms drawn from the Sausage-seller's trade.

347. ξένου μετοίκου] All μέτοικοι were ξένοι, but being licensed residents in Athens they are often contrasted with *mere* ξένοι who had no such licence. Here ξένος μέτοικος seems to mean a *newly-licensed alien*, one who is still somewhat of a stranger in the land of his residence. Mitchell refers to Oed. Tyr. 452 ξένος λόγῳ μέτοικος.

349. κἀπιδεικνύς] Ἐπιδείκνυμι is, one may almost say, the technical expression to describe an orator, poet, sophist,

PAPH. How dare you try in speech to vie with ME? On what rely you?
S.S. Why I can speak first-rate, and eke with piquant sauce supply you.
PAPH. O speak you can! and you're the man, I warrant, who is able
A mangled mess full well to dress, and serve it up to table.
I know your case, the common case; against some alien folk
You had some petty suit to plead, and fairly well you spoke.
For oft you'd conned the speech by night, and in the streets discussed it,
And, quaffing water, shown it off, and all your friends disgusted.
Now you're an orator, you think. O fool, the senseless thought!
S.S. Pray what's the draught which you have quaffed that Athens you have brought
Tongue-wheedled by yourself alone to sit so mute and still.
PAPH. Who to compare with ME will dare? I'll eat my tunny grill,
And quaff thereon a stoup of wine which water shall not touch,
And then with scurrilous abuse the Pylian generals smutch.

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juggler or the like, giving a display of his powers before an assembled audience. Cf. Frogs 771; Plato, Gorgias ad init. with Stallbaum's note. On these occasions the performer would sometimes take a draught of water to relieve the dryness of his throat, and enable him to prolong the exhibition, so "boring his friends." It is plain however from the lines which follow that the words *ὕδωρ τε πίνων* in the present passage mean a good deal more than this. *ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφὸν*, as Cratinus said; and water-drinking was considered as unsuitable for an orator as for a poet. "They say that being a water-drinker, *ὕδωρ πίνων*," says Demosthenes, "I am naturally a cross-grained and ungenial fellow."—Second Philippic 32 (p. 73). Bergler refers to that passage and to Athenaeus ii, chap. 22.

354. *θύννεια θερμά*] The question of their respective drinks leads up to a boast by each antagonist of the food on which his powers have been nurtured. Paphlagon will eat his hot tunny cutlets, washed down with a gallon of neat wine. The Sausage-seller outdoes him by gobbling up a cow's paunch and pig's intestines, washed down by the broth in which they were cooked.

355. *κασαλβάσω*] *Λοιδορήσω.*—Scholiast. But the word implies something more than ordinary abuse. *κασαλβὰς* is a *harlot* (Eccl. 1106); and *κασαλβάζειν* is the equivalent of our vulgar expression to *blackguard* a person. It seems to me that each of these speeches winds up with a little bit of by-play; Paphlagon with the words *τοὺς ἐν Πύλῳ στρατηγοὺς* flooring by a backhanded blow Demosthenes on the one side; and the Sausage-seller with the words *καὶ Νικίαν ταράξω* paying the same compliment to Nicias on the other.

ΑΛ. ἐγὼ δέ γ' ἤνυστρον βοὸς καὶ κοιλίαν ὑείαν
καταβροχθίσας, κᾆτ' ἐπιπιὼν τὸν ζωμὸν ἀναπόνιπτος
λαρυγγιῶ τοὺς ῥήτορας καὶ Νικίαν ταράξω.
ΧΟ. τὰ μὲν ἄλλα μ' ἤρεσας λέγων· ἓν δ' οὐ προσίεταί με
τῶν πραγμάτων, ὁτιὴ μόνος τὸν ζωμὸν ἐκροφήσεις.
ΠΑ. ἀλλ' οὐ λάβρακας καταφαγὼν Μιλησίους κλονήσεις.
ΑΛ. ἀλλὰ σχελίδας ἐδηδοκὼς ὠνήσομαι μέταλλα.
ΠΑ. ἐγὼ δ' ἐπεισπηδῶν γε τὴν βουλὴν βίᾳ κυκήσω.
ΑΛ. ἐγὼ δὲ κινήσω γέ σου τὸν πρωκτὸν ἀντὶ φύσκης.
ΠΑ. ἐγὼ δέ γ' ἐξέλξω σε τῆς πυγῆς θύραζε κύβδα.
ΔΗ ~~ΧΟ.~~ νὴ τὸν Ποσειδῶ κἀμέ τἄρ', ἤνπερ γε τοῦτον ἕλκῃς.
ΠΑ. οἷόν σε δήσω 'ν τῷ ξύλῳ.
ΑΛ. διώξομαί σε δειλίας.

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356. ἤνυστρον] The third stomach. The three stomachs are: (1) the κεκρύφαλος, (2) the ἐχῖνος, the true stomach, and (3) the ἤνυστρον in which the digestive process is completed, ἠνύσθη.—Scholiast. So also Aristotle de Partibus Anim. iii. 14. The rumen of ruminating animals is not included in this computation.

361. λάβρακας] The λάβραξ is the *basse*, the *Labrax lupus* of Cuvier, the *Perca Labrax* of Linnaeus. Yarrell, who commences his treatise on British Fishes with the basse, observes that the Romans called it *lupus* on account of its voracity. And indeed the name λάβραξ (from λάβρος) has a somewhat similar meaning. The basse, and particularly the Milesian basse, was a prime favourite with Hellenic epicures. "When you go to Miletus," sings Archestratus, the laureate of the dinner-table, "be sure you get that child of the Gods, the basse, τὸν θεόπαιδα λάβρακα, for there are the best of them all. Fatter ones you may find elsewhere, but they will not have the fragrant unctuousness, the delicious pungency, of the Milesian basse. O my friend," he exclaims with enthusiasm, as the memory steals over him, "the Milesian are amazingly good! ἐκεῖνοι δ' εἰσὶν, ἑταῖρε, | τὴν ἀρετὴν θαυμαστοί."—Athenaeus vii. 87. And the words λάβρακας Μιλησίους passed into a proverb (Suidas, s. v.) ἐν γὰρ τῇ Μιλήτῳ πλεῖστοί τε καὶ μέγιστοί εἰσιν, Prov. Coislin 300 (Gaisford, p. 146). As the proverbial words are always found in the accusative plural they are probably borrowed from the passage before us, though here the two words are not really connected. For doubtless, as Dr. Merry observes, the audience were to be deluded into coupling the words together, till the addition of κλονήσεις showed them their mistake.

S.S. I'll eat the paunch of cow and swine, and quaff thereon their stew,
And rising from the board with hands which water never knew
I'll throttle all the orators, and flutter Nicias too.

CHOR. With all beside I'm satisfied, but one thing likes me not,
You speak as if you ate alone whatever stew you've got.

PAPH. You'll not consume your basse and then Miletus bring to grief.

S.S. But mines I'll purchase when I've first devoured my ribs of beef.

PAPH. I'll leap the Council-chamber in, and put them all to rout.

S.S. I'll treat you like a sausage-skin, and twirl your breech about.

PAPH. I'll hoist you by your crupper up, and thrust you through the gate, sir.

DE. If him you thrust, me too you must; you must as sure as fate, sir.

PAPH. Your feet in the stocks I'll fix full tight.

S.S. And you for your cowardice I'll indict.

But how had Paphlagon contrived to agitate the Milesians? If we put together this passage and 932 infra, we may suspect that Cleon had been urging an increase, or opposing a reduction, of their tribute, and then had been bought off by the alarmed Milesians. It was, in fact, by some such job as this that Cleon obtained the famous "five talents" which the Knights had compelled him to disgorge. See the note on Acharnians 6.

362. σχελίδας] *Ribs of beef.* βοὸς πλευρά.—Scholiast. There is doubtless some special allusion in the words ὠνήσομαι μέταλλα, but we do not know what it is. Mitchell supposes it to refer to some dealings of Cleon in respect of the silver mines of Laureium.

363. ἐπεισπηδῶν] Συνταράξω ἐπεισπεσών. τὸ βίαιον δὲ αὐτοῦ διὰ τῆς λέξεως ἐδήλωσεν.—Scholiast. We shall have a description, further on, of Paphlagon's demeanour before the Council.

364. φύσκης] Φύσκη ἔντερόν ἐστι παχὺ, εἰς ὃ ἐμβάλλεται ἄλευρα καὶ κρέα, καὶ μάσσουσιν· ἐξ οὗ γίνεται ὁ ἀλλᾶς. ὡς ἀλλαντοπώλης δὲ τῆς φύσκης ἐμνημόνευσε.—Scholiast.

367. οἷον . . . ξύλῳ] *How I will set you in the stocks*; or as *we* might rather say, *Won't I just set you in the stocks.* The Scholiast explains ξύλον by ποδοκάκκη which indeed was an older name for the stocks. Kock refers to Lysias Against Theomnestus 16, where the speaker quotes from a law of Solon, δεδέσθαι δ' ἐν τῇ ποδοκάκκῃ ἡμέρας πέντε τὸν πόδα, and explains ἡ ποδοκάκκη αὕτη ἐστὶν, ὦ Θεόμνηστε, ὃ νῦν καλεῖται ἐν τῷ ξύλῳ δεδέσθαι. Cf. infra 394, 705; Acts of the Apostles xvi. 24. Here after the long iambic tetrameters we have a set of short iambic dimeters. See the note on 284 supra.

ΠΑ. ἡ βύρσα σου θρανεύσεται.
ΑΛ. δερῶ σε θύλακον κλοπῆς.
ΠΑ. διαπατταλευθήσει χαμαί.
ΑΛ. περικόμματ' ἐκ σου σκευάσω.
ΠΑ. τὰς βλεφαρίδας σου παρατιλῶ.
ΑΛ. τὸν πρηγορεῶνά σοὐκτεμῶ.
ΔΗ. καὶ νὴ Δί' ἐμβαλόντες αὐ-
τῷ πάτταλον μαγειρικῶς
ἐς τὸ στόμ', εἶτα δ' ἔνδοθεν
τὴν γλῶτταν ἐξείραντες αὐ-
τοῦ σκεψόμεσθ' εὖ κἀνδρικῶς
κεχηνότος
τὸν πρωκτὸν, εἰ χαλαζᾷ.

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369. ἡ βύρσα] After an exchange of legal threats, the rivals proceed to rail at each other in good set terms, drawn from their respective trades. παρατηρητέον, says the Scholiast, ἐν πᾶσι τοῖς ἀντιθετικοῖς ὅτι ἀπὸ τῆς αὐτοῦ τέχνης ἑκάτερος αὐτῶν τοῖς ὀνόμασι χρῆται καὶ ταῖς λέξεσιν. Paphlagon says (1) *Your hide shall be stretched on the tan-board.* θρανεύσεται· ἐκταθήσεται. θρᾶνος γὰρ τὸ ὑποπόδιον ὅπου τὰ δέρματα ἐκτείνεται. πάλιν δὲ ὡς βυρσοπώλης τοῦτο λέγει.—Scholiast. θρᾶνος is a wooden *bench* or *seat*, Plutus 545. (2) *It shall be pegged down to the ground.* τὰς γὰρ βύρσας ἐκτείνοντες ἐπὶ τῆς γῆς, ἵνα μὴ συνάγοιντο καὶ συστέλλοιντο ἐκ τῆς τοῦ ἡλίου καύσεως, κατὰ τὰ ἄκρα παττάλοις κατακρούοντες ἐκτείνουσιν. — Scholiast. (3) *I will twitch out your eyelashes*, as tanners twitch hairs out of the hide. τῶν γὰρ βυρσέων ἐστὶν ἔργον τῶν δερμάτων ἀπομαδίζειν τὰς τρίχας.—Scholiast. Nor are the retorts of the Sausage-seller less professional. (1) *I'll strip your skin off and turn it into a thief's wallet.* τὸ γὰρ ἐκδέρειν μᾶλλον τῶν μαγείρων τέχνη. ἐκδερῶ σε, φησὶν, ὥστε ἀπὸ τοῦ σώματός σου θύλακον ποιῆσαι εἰς ὑποδοχὴν κλέμματος.—Scholiast. The use to which the skin is to be put refers of course to the well-known practices of Paphlagon. (2) *I'll make mincemeat of you; I'll chop you up into little bits.* κατὰ μέρος σου κόψω τὸ σῶμα. ὡς μάγειρος δὲ λέγει.—Scholiast. (3) *I'll cut out your crop*, like a cook cutting up a fowl.

375. ἐμβαλόντες πάτταλον] There had probably, as Frere suggests, been a scuffle between the rivals, and the Sausage-seller has got Paphlagon into the position in which a butcher would place a swine when about to examine its tongue for the blackish pustules which are the sure symptom of measles. These measles, a disease peculiar to swine (χαλαζᾷ δὲ μόνον τῶν ζώων, ὧν

PAPH. Outstretched on my board your hide I'll pin.
S.S. "Pickpocket's purse" I'll make your skin.
PAPH. Your limbs on the tanhouse floor I'll stake.
S.S. Your flesh into force-meat balls I'll bake.
PAPH. I'll twitch the lashes off both your eyes.
S.S. I'll cut your gizzard out, poulterer-wise.
DE. Prop open his mouth with all your strength;
Insert the extender from jaw to jaw;
Pull out his tongue to its utmost length,
And, butcher-fashion, inspect his maw,
And whilst his gape is so broad and fine,
See if he's not The symptoms got
Which show that he's nought but a measly swine.

ἴσμεν, ὗς, Aristotle, H. A. viii. 21. 4), are a subcutaneous disease consisting of a multitude of small watery pustules scattered throughout the cellular tissue and adipose matter; and one of the attendant symptoms is the formation of blackish pustules under the tongue. —Youatt on the Pig, chap. 9. δῆλαι δέ εἰσιν αἱ χαλαζῶσαι [ὕες], says Aristotle ubi supra, ἔν τε γὰρ τῇ γλώττῃ τῇ κάτω ἔχουσι μάλιστα τὰς χαλάζας. And in Probl. xxxiv. 4 he inquires how it happens that the tongue is such an index of disease, as in the case of fevers, and again ἐὰν χάλαζαι ἐνῶσι. Hence the swine's mouth was kept open by a peg, whilst the cook or butcher, for the μάγειρος combined both trades, drew out and examined the tongue. The whole of this little speech of Demosthenes is directed to this process, and the only incongruous element is the introduction, infra 381, of the word πρωκτὸν, which is universally taken as the accusative after σκεψόμεσθα, and has never been satisfactorily explained. In my judgement the words κεχηνότος τὸν πρωκτὸν are to be taken together, the accusative τὸν πρωκτὸν being unexpectedly added to κεχηνότος as if the victim were a χαυνόπρωκτος. So taking the words, the entire speech hangs harmoniously together, as an exhortation to the Sausage-seller to clap a peg in the creature's mouth, and drawing out its tongue, to examine whether the measly spots are there. πάτταλος is usually translated a *skewer*, but we are dealing with the living animal and not with the dead carcase. It is a peg, such as dentists use to keep open the mouth of a patient under chloroform. Cf. Thesm. 222.

ΧΟ. ἦν ἄρα πυρός γ' ἕτερα θερμότερα, [ἀντ. α
καὶ λόγοι τῶν λόγων
ἐν πόλει τῶν ἀναι-
δῶν ἀναιδέστεροι·
καὶ τὸ πρᾶγμ' ἦν ἄρ' οὐ
φαῦλον ὧδ' [οὐδαμῶς].
ἀλλ' ἔπιθι καὶ στρόβει,
μηδὲν ὀλίγον ποίει·
νῦν γὰρ ἔχεται μέσος.
ὡς ἐὰν νυνὶ μαλάξῃς αὐτὸν ἐν τῇ προσβολῇ,
δειλὸν εὑρήσεις· ἐγὼ γὰρ τοὺς τρόπους ἐπίσταμαι.

ΑΛ. ἀλλ' ὅμως οὗτος τοιοῦτος ὢν ἅπαντα τὸν βίον,
κᾆτ' ἀνὴρ ἔδοξεν εἶναι, τἀλλότριον ἀμῶν θέρος.
νῦν δὲ τοὺς στάχυς ἐκείνους, οὓς ἐκεῖθεν ἤγαγεν,
ἐν ξύλῳ δήσας ἀφαύει κἀποδόσθαι βούλεται.

ΠΑ. οὐ δέδοιχ' ὑμᾶς, ἕως ἂν ζῇ τὸ βουλευτήριον
καὶ τὸ τοῦ Δήμου πρόσωπον μακκοᾷ καθήμενον.

ΧΟ. ὡς δὲ πρὸς πᾶν ἀναιδεύεται κοὐ μεθί- [ἀντ. β
στησι τοῦ χρώματος τοῦ παρεστηκότος.

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382. *ἦν ἄρα πυρός γ'*] Fire, we supposed, was the hottest thing in creation, and Cleon the most shameless. We have found a speaker more shameless than Cleon; we can now believe that there is an element hotter than fire. Plutarch in his Life of Demetrius Poliorcetes, chap. xii, after recording several instances of the shameless and extravagant adulation paid by the Athenians to that prince, introduces the most shameless of all by the words *ἦν δὲ ἄρα καὶ πυρὸς ἕτερα θερμότερα κατὰ τὸν Ἀριστοφάνη* (that is, *as Aristophanes says*). There, as here, the words are employed in a bad sense. St. Chrysostom, in the noble eulogy of St. Paul with which he concludes his dissertations on the Epistle to the Romans, employs them in a good sense. *Would,* says the Preacher, *that I could behold though it were but the ashes of St. Paul's heart, that heart which was brighter than sunshine, which was warmer than fire,* τὴν τῆς ἀκτῖνος φαιδροτέραν, τὴν τοῦ πυρὸς θερμοτέραν.—Hom. xxxii in Rom. (758 E). Cf. Id. Hom. xxxi in 1 Cor. (284 A).

387. *μηδὲν ὀλίγον ποίει*] *Do nothing niggling and petty,* but rise to the height of the occasion. Compare Livy xxix. 1,

CHOR. There are things, then, hotter than fire;
there are speeches more shameless still
Than the shameless speeches of those
who rule the City at will.
No trifling task is before you;
Upon him and twist and garotte him.
Do nought that is little or mean;
for round the waist you have got him.
If in this assault you knead him limp and supple to your hand,
You will find the man a craven; I his habits understand.

S.S. Truly for an arrant coward he has all his life been known;
Yet a Man he seemed but lately, reaping where he had not sown.
Now the ears of corn he brought us, he aspires to parch and dry,
Shuts them up in wood and fetters, hopes to sell them by and by.

PAPH. You and your allies I fear not, while the Council lives, and while
Demus moons upon the benches with his own unmeaning smile.

CHOR. O see how he brazens it out! The colour remains as before
In his shameless impudent face. And O, if I hate you not sore,

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where it is said of Scipio, "*nihil* enim *parvum*, sed Carthaginis iam excidia agitabat animus"; and Marvell's tribute to the Martyr King who "nothing common did or mean Upon that memorable scene."

389. *μαλάξῃς*] *If you make him soft and supple* by giving him a good dressing. A word from the tannery. See the Commentary on 269 supra.

392. *ἀνὴρ ἔδοξεν εἶναι*] He is now turning to the Sphacterian exploit, and he recognizes that Cleon had done what he declared that the generals εἰ ΑΝΔΡΕΣ εἶεν would do, viz. sail to Pylus and bring back the Spartans as captives, Thuc. iv. 27. He had reaped the harvest which Demosthenes had sown. Now the ears of corn, the prisoners of whom that harvest consisted, he is keeping fast bound in misery and iron, in hopes to make by and by a good bargain in his own interest with the Spartans for their release. *ἀφαύειν* is *to parch*, and the dried-up appearance of the Spartan captives is again mentioned in Clouds 186.

395. *βουλευτήριον*] His language foreshadows the appeal which he will make, later on, first to the Council, and then to the Demus in full assembly. As to the form of the sentence cf. Lysistrata 696, and as to *μακκοᾷ* supra 62.

εἴ σε μὴ μισῶ, γενοίμην ἐν Κρατίνου κῴδιον,
καὶ διδασκοίμην προσᾴδειν Μορσίμου τραγῳδίαν.
ὦ περὶ πάντ' ἐπὶ πᾶσί τε πράγμασι
δωροδόκοισιν ἐπ' ἄνθεσιν ἵζων,
εἴθε φαύλως, ὥσπερ εὗρες, ἐκβάλοις τὴν ἔνθεσιν.
ᾄσαιμι γὰρ τότ' ἂν μόνον·
πῖνε πῖν' ἐπὶ συμφοραῖς·
τὸν Ἰουλίου τ' ἂν οἴομαι, γέροντα πυροπίπην,
ἡσθέντ' ἰηπαιωνίσαι καὶ Βακχέβακχον ᾆσαι.

ΠΑ. οὔ τοί μ' ὑπερβαλεῖσθ' ἀναιδείᾳ μὰ τὸν Ποσειδῶ,
ἢ μή ποτ' ἀγοραίου Διὸς σπλάγχνοισι παραγενοίμην.

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400. ἐν Κρατίνου] *In the house of Cratinus.* He means that owing to his old rival's love of the bottle the sheepskins on which he slept had a particularly bad time; ὡς ἐνουρητὴν καὶ μέθυσον διαβάλλει τὸν Κρατῖνον.—Scholiast. The attack on the old poet's convivial habits is more fully developed in the Parabasis; and to the audience the zest of it would be greatly heightened by the fact that Cratinus was one of the three competitors in this very theatrical contest.

401. Μορσίμου] Not only are the Chorus, if they hate not Paphlagon, willing to be one of those filthy sheepskins; they are willing to be a yet more miserable thing, a Chorus in a Tragedy of Morsimus; a Chorus who would have Morsimus for their χοροδιδάσκαλος. This worthless tragedian was the son of Philocles, and the great-nephew of Aeschylus; but all our poet's reverence for Aeschylus could not bring him to tolerate the insipidity of his great-nephew. His tragedies are repudiated with equal vigour in Peace 803, Frogs 151.

402. ὦ περὶ πάντ' κ.τ.λ.] In this little lyrical outburst, very possibly a parody of some poet unknown, Cleon is likened to a busy bee, at all times and in every business which he undertakes gathering golden honey from the flowers of bribery. And O, say the Chorus, that thou mightest be made to disgorge thy mouthful, ἔνθεσιν, as easily as thou gottest it. Of one such disgorgement we are told at the commencement of the Acharnians; and just as the heart of Dicaeopolis was refreshed by that delightful occurrence, so now, if it recurs, the Chorus will do nothing but sing *Drink, drink for these happy events.*

406. πῖνε πῖν' ἐπὶ συμφοραῖς] The corresponding line in the strophe is trochaic, καὶ κοβαλικεύμασιν; but this little glyconic line seems permitted here, because it is taken verbally from a triumphal ode of Simonides. τότε γάρ, φησίν, ἐπᾴσαιμί

Let me be a filthy sheepskin, that whereon Cratinus lay,
Or let Morsimus instruct me as the Chorus to his Play.
Thou in all places, and thou at all hours,
Flitting and sitting in bri-berry flowers,
Sucking and sipping the gold they contain,
Mayst thou lightly, as 'twas swallowed, cast thy mouthful up again.
Then will I ever the roundelay sing
Drink for the luck which the Destinies bring,
And old Iulius's son, the pantler Prytanean,
For joy will "Bacche-Bacchus" shout, and chant his Io-Paean.

PAPH. Think you in shamelessness to win? No, by Poseidon, no!
Or may I evermore the feasts of Agora Zeus forego.

σοι τὸ Σιμωνίδου μέλος "πῖνε πῖν' ἐπὶ συμφοραῖς" ἐκ τῶν Σιμωνίδου δὲ τοῦτο Τεθρίππων. τὸ δὲ συμφοραῖς ἐπ' ἐσθλαῖς. τῶν μέσων γὰρ ἡ συμφορά.—Scholiast. By ἐπὶ συμφοραῖς we are to understand, as the Scholiast says, ἐπ' ἐσθλαῖς συμφοραῖς, a phrase employed by Admetus in the closing lines of the Alcestis; or ἐπὶ συμφοραῖς ἀγαθαῖσιν, as Aristophanes himself words it infra 655, Lysistrata 1276. The simple form ἐπὶ συμφοραῖς occurs in the same sense Soph. El. 1230.

407. τὸν Ἰουλίου] This old man was the pantler at the Prytaneum, and Cratinus is said to have given him the name of πυροπίπην, *one who keeps a loving eye on the bread*; τοῦτον, says the Scholiast, ὁ Κρατῖνος πυροπίπην λέγει, τουτέστι τὸν φύλακα τοῦ σίτου, ὡς εἰς τὸ Πρυτανεῖον παρέχοντα ἄρτους. He was possibly in this way brought into connexion with Cleon, and may here be represented as rejoicing in his downfall; but it seems to me more probable that he is merely introduced as a merry old soul who, like the Tigellius of whom Horace tells us (Sat. i. 3. 7), would when in the vein keep singing his Io Bacche—or Io Paean—*ab ovo usque ad mala*. The words ἰηπαιωνίσαι and βακχέβακχον are mere comic coinages of the poet to represent these two songs. He will go Io-paeaning and Bacche-bacchusing all the banquet through.

410. ἀγοραίου Διός] Cf. infra 500. There was an altar, the Scholiast tells us, of Ζεὺς ἀγοραῖος in the Athenian agora, and another in the Pnyx. And, under that title, Zeus was the Divine Overseer, not only of all transactions in the market, but also of all debates and oratorical eloquence. Ἐκράτησε Ζεὺς ἀγοραῖος, exclaims Athene in the Eumenides, when her arguments have at last prevailed to win over the offended

ΑΛ. ἔγωγε νὴ τοὺς κονδύλους, οὓς πολλὰ δὴ 'πὶ πολλοῖς
ἠνεσχόμην ἐκ παιδίου, μαχαιρίδων τε πληγάς,
ὑπερβαλεῖσθαί σ' οἴομαι τούτοισιν, ἢ μάτην γ' ἂν
ἀπομαγδαλιὰς σιτούμενος τοσοῦτος ἐκτραφείην.
ΠΑ. ἀπομαγδαλιὰς ὥσπερ κύων; ὦ παμπόνηρε, πῶς οὖν
κυνὸς βορὰν σιτούμενος μάχει σὺ κυνοκεφάλλῳ;
ΑΛ. καὶ νὴ Δί' ἄλλα γ' ἐστί μου κόβαλα παιδὸς ὄντος.
ἐξηπάτων γὰρ τοὺς μαγείρους ἂν λέγων τοιαυτί·
σκέψασθε, παῖδες· οὐχ ὁρᾶθ'; ὥρα νέα, χελιδών.
οἱ δ' ἔβλεπον, κἀγὼ 'ν τοσούτῳ τῶν κρεῶν ἔκλεπτον.
ΧΟ. ὦ δεξιώτατον κρέας, σοφῶς γε προὐνοήσω·
ὥσπερ ἀκαλήφας ἐσθίων πρὸ χελιδόνων ἔκλεπτες.
ΑΛ. καὶ ταῦτα δρῶν ἐλάνθανόν γ'· εἰ δ' οὖν ἴδοι τις αὐτῶν,
ἀποκρυπτόμενος εἰς τὰ κοχώνα τοὺς θεοὺς ἀπώμνυν·
ὥστ' εἶπ' ἀνὴρ τῶν ῥητόρων ἰδών με τοῦτο δρῶντα·
οὐκ ἔσθ' ὅπως ὁ παῖς ὅδ' οὐ τὸν δῆμον ἐπιτροπεύσει.
ΧΟ. εὖ γε ξυνέβαλεν αὔτ'· ἀτὰρ δῆλόν γ' ἀφ' οὗ ξυνέγνω·

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and reluctant deities. It was around the altar of Ζεὺς ἀγοραῖος at Marathon that Euripides grouped his suppliant Heracleids. And when Socrates was a boy the oracle advised his anxious parents to pray for him Διὶ ἀγοραίῳ καὶ Μούσαις, τὰ δ' ἄλλα μὴ πολυπραγμονεῖν περὶ Σωκράτους.—Plutarch de Genio Socr. chap. 20. See the oath taken at the altar of Ζεὺς ἀγοραῖος at Thurium, Stobaeus xliv. 22. And cf. Hdt. v. 46. As to Hermes ἀγοραῖος see supra 297. πόλλ' ἐπὶ πολλοῖς in the next line means *over and over again*, as in Wasps 1046.

414. ἀπομαγδαλιάς] These were little pellets of dough which guests used for wiping their fingers (ἀπομάττεσθαι infra 819), and afterwards threw to the dogs. ἀπομαγδαλιά· στέαρ ἐν ᾧ τὰς χεῖρας ἀπεμάττοντο ἐν τοῖς δείπνοις· βαλόντες αὐτὸ τοῖς κυσὶν ἀναλύοντες ἀπὸ τῶν δείπνων.—Hesychius. So Alciphron iii. 44 ἡμᾶς δὲ ἀγαπᾶν εἰ τὰς ἀπομαγδαλιὰς ὡς κυσί τις παραρρίψειε, where see Bergler's note. The Scholiast here says ἀπομαγδαλιά· τὸ σταῖς ᾧ ἀπομάττονται οἱ μάγειροι, ὅπερ ἐκάλουν χειρόμακτρον, ὃ μετὰ τὴν ἐργασίαν ἀπερρίπτουν τοῖς κυσίν. It was on pellets of this kind, thrown away by the μάγειροι, that the sturdy little guttersnipe lived and throve.

416. κυνοκεφάλλῳ] The dog-headed baboons, the "Cynocephali" as they are still called, comprising every sort of baboon, the Chacma, the Papion, the Gelada, &c., are the most ferocious

S.S. Now by the knuckles which in youth would discipline my head,
And those hard-handled butchers' knives they often used instead,
I think in shamelessness I'll win; else vainly in the slums
Have I to such a bulk been reared on finger-cleaning crumbs.
PAPH. On finger-pellets like a dog? And reared on these, you seek
To fight a dog-faced fierce baboon! I marvel at your cheek.
S.S. And lots of other monkey-tricks I practised as a boy.
O how I used to chouse the cooks by shrieking out *Ahoy!*
Look lads, a swallow! spring is here. Look up, look up, I pray.
So up they looked whilst I purloined a piece of meat away.
CHOR. Shrewd body, you were provident, and stole away your meat
Before the vernal swallow came, as folk their nettles eat.
S.S. And no one caught me out, or else, if any saw me pot it,
I clapped the meat between my thighs and vowed I hadn't got it;
Whereat an orator observed, who watched me at my tricks,
Some day this boy will make his mark as leader in the Pnyx.
CHOR. His inference was just; but still 'tis plain from whence he drew it;

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of all the Quadrumana; and "woe to the inexperienced hound," says Mr. Wood (Nat. Hist. i. 64), "who is foolish enough to venture its person within grasp of the baboon's feet or hands. The whole affair is the work of only a few seconds; the baboon springs upon it, and in an instant flings the dying hound on the earth, the blood pouring in torrents from its mangled throat."

419. ὥρα νέα] *Spring, the new year.* See note on Thesm. 1. And compare Birds 713.

422. ἀκαλήφας ἐσθίων] The common stinging-nettle (*urtica dioica*), though now little eaten in England, is really, as all authorities inform us, one of the most valuable of our spring vegetables. Boiled for twenty minutes, and served up like spinach, it is said to be very palatable, and at the same time to possess useful diuretic and antiscorbutic qualities. But it is only while young and tender that it is fit for the table; and the Athenians may have been quite right in considering that it should only be eaten before the advent of the swallow, πρὸ χελιδόνων as the Chorus here express it; ἐπεὶ μετὰ τὴν χελιδόνα, says the Scholiast, ἄβρωτοι αἱ κνίδαι.

424. τὰ κοχώνα] *The buttocks.* κοχώνη· τόπος ὑπὸ τὸ αἰδοῖον, τὸ μεταξὺ τῶν μηρῶν καὶ τῆς κοτύλης καὶ τῶν ἰσχίων.—Scholiast. τοὺς γλουτούς.—Id. at 484 infra.

427. ἀτὰρ δῆλον] They mean that, true as the inference was, it required no

ὁτιὴ 'πιώρκεις θ' ἡρπακὼς καὶ κρέας ὁ πρωκτὸς εἶχεν.

ΠΑ. ἐγώ σε παύσω τοῦ θράσους, οἶμαι δὲ μᾶλλον ἄμφω.
ἔξειμι γάρ σοι λαμπρὸς ἤδη καὶ μέγας καθιεὶς,
ὁμοῦ ταράττων τήν τε γῆν καὶ τὴν θάλατταν εἰκῇ.

ΑΛ. ἐγὼ δὲ συστείλας γε τοὺς ἀλλᾶντας εἶτ' ἀφήσω
κατὰ κῦμ' ἐμαυτὸν οὔριον, κλάειν σε μακρὰ κελεύσας.

ΔΗ. κἄγωγ', ἐάν τι παραχαλᾷ, τὴν ἀντλίαν φυλάξω.

ΠΑ. οὔ τοι μὰ τὴν Δήμητρα καταπροίξει τάλαντα πολλὰ
κλέψας 'Αθηναίων. ΧΟ. ἄθρει, καὶ τοῦ ποδὸς παρίει·
ὡς οὗτος ἤδη Καικίας καὶ Συκοφαντίας πνεῖ.

ΠΑ. σὲ δ' ἐκ Ποτιδαίας ἔχοντ' εὖ οἶδα δέκα τάλαντα.

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preternatural acuteness to draw it. As the boy was an expert thief and perjurer (supra 298, infra 1239), a sort of miniature Cleon in fact, it was self-evident that he was the stuff of which a successful demagogue was made.

430. λαμπρὸς καὶ μέγας] A *fresh* and *mighty* wind. Both epithets are constantly used of the winds. ἡ μεταφορὰ ἀπὸ τῶν ἀνέμων, as the Scholiast says; and the metaphor is continued for a dozen lines and more. Paphlagon will come forth sweeping down upon them like a strong and vehement gale. But the Sausage-seller will furl—not his sails but—his sausages, and scud merrily before the wind. And if his ship should spring a leak (τι παραχαλᾷ) Demosthenes will bale out the water; *will look after the bilgewater*. The Sausage-seller is to be the skipper, and Demosthenes the calker, of the little sausage-ship.

435. οὔ τοι κ.τ.λ.] This is the first gust of the storm with which Paphlagon has threatened to swamp his enemy.

436. τοῦ ποδὸς παρίει] To avoid the effect of this sudden squall, those on the ship will immediately begin to slacken sail. "The πούς or *pes veli* is the rope which extends the lower corner of the sail to the side of the ship; Anglice *the sheet*. All large square sails have two ropes at each lower corner of the sail, one to draw it aft, the other to draw it forward: the former is called the *sheet*, the latter (πρόπους) the *tack*." —Smith's Voyage and Shipwreck of St. Paul, p. 164 note. The consequence of *not* slacking the sheet (that is of keeping the sail tightly stretched) in such a squall as this is tersely stated by Sophocles in a passage to which Bergler refers—

ναὸς ὅστις ἐγκρατῆ πόδα
τείνας ὑπείκει μηδὲν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται (ANTIGONE 715-17).

He saw you filch the meat away, and swear you didn't do it.
PAPH. I'll stop your insolence, my man; your friend's and yours together.
I'll swoop upon you like a gale of fresh and stormy weather,
And all the land and all the sea in wild confusion throw.
S.S. But I will furl my sausages, and down the tide will go
With prosperous seas, and favouring breeze, at you my fingers snapping.
DE. And if your bark a leak should spring, the water I'll be tapping.
PAPH. Full many a talent have you filched, and dearly shall you pay,
You public-treasury thief! CHOR. Look out, and slack the sheet away,
I hear a loud Nor'-Easter there or Sycophanter blow.
PAPH. From Potidaea you received ten talents, that I know.

"A pilot who will not slacken his sheet when squalls impend, will finish his voyage keel uppermost"; his ship will speedily turn turtle. The same Commentator refers to a similar passage in Euripides—

καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ
ἔβαψεν· ἔστη δ' αὖθις ἢν χαλᾷ πόδα (ORESTES 706, 707),

where the Scholiast, explaining *πούς*, says, *λέγεται οὕτω τὸ σχοινίον, τὸ κατέχον κάτωθεν τὸ ἱστίον.* And as *πόδες* are the ropes at the lower corner, so *τέρθριοι* (infra 440) are the ropes at the upper corner, of the sail.

437. *Καικίας*] *Καικίας* is shown by its position on the Tower of the Winds (Stuart and Revett i, chap. 3, p. 47; and Plates XIV, XXI, see the Commentary on Wasps 265) to be the north-east wind, one of the most violent winds in the Mediterranean, always accompanied with clouds and rain. The Scholiast quotes a proverb, *κακὰ | ἕλκων ἐφ' αὑτὸν, ὡς ὁ Καικίας νέφη* (*ἐπὶ τῶν ἐπισπωμένων ἑαυτοῖς κακά*), which is found in Aristotle, Plutarch, Pliny, and other authors, and in the Paroemiographers, Bodl. 430, Diogenianus iv. 66, Gaisford, pp. 50, 188, where see Schott's note. It is the wind called by St. Luke (Acts xxvii. 14) an *ἄνεμος τυφωνικὸς* (infra 511); for doubtless Euroclydon, if it should not rather be read *Εὐρακύλων*, is intended to represent the Latin Euro-aquilo; see Bentley's "Remarks on a Discourse of Freethinking," § 32 (iii. 353, ed. Dyce). *Συκοφαντίας* is merely a comic name for a wind, with a termination like *Καικίας* and other wind-names; *ἅμα δὲ πρὸς τὴν συκοφαντίαν καὶ κακίαν αὐτοῦ τὰ ὀνόματα πλάττει*, says the Scholiast.

438. *σὲ δ' κ.τ.λ.*] This is the second gust. From a mere general charge of dishonesty Paphlagon now condescends to a specific instance, and accuses the Sausage-seller of receiving bribes from Potidaea. Potidaea had surrendered to the Athenians about five years before

ΑΛ. τί δῆτα; βούλει τῶν ταλάντων ἓν λαβὼν σιωπᾶν;
ΧΟ. ἀνὴρ ἂν ἡδέως λάβοι. τοὺς τερθρίους παρίει.
ΑΛ. τὸ πνεῦμ' ἔλαττον γίγνεται.
ΠΑ. [δωροδοκίας] φεύξει γραφὰς
ἑκατονταλάντους τέτταρας.
ΑΛ. σὺ δ' ἀστρατείας εἴκοσιν,
κλοπῆς δὲ πλεῖν ἢ χιλίας.
ΠΑ. ἐκ τῶν ἀλιτηρίων σέ φη-
μι γεγονέναι τῶν τῆς θεοῦ.
ΑΛ. τὸν πάππον εἶναί φημί σου
τῶν δορυφόρων— ΠΑ. ποίων; φράσον.
ΑΛ. τῶν Βυρσίνης τῆς Ἱππίου.
ΠΑ. κόβαλος εἶ. ΑΛ. πανοῦργος εἶ.
ΧΟ. παῖ' ἀνδρικῶς. ΠΑ. ἰοὺ ἰού,

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the date of this Comedy, after a prolonged siege which had cost the Republic the enormous sum of 2000 talents. The Athenian generals had come to terms with the inhabitants, and allowed them to evacuate the town, the men with one garment, the women with two, and all with a little pocket money for their wintry journey.—Thuc. ii. 70. We are told that the Athenians blamed the generals for their leniency; and we may be sure that Cleon would have been one of their loudest assailants. It is extremely probable that he accused them of receiving bribes to grant such favourable terms to the Potidaeans; and that the present line is merely an echo of that old denunciation.

441. τὸ πνεῦμ'] After the two vehement gusts the gale for the moment appears to be subsiding. δεῖ νοῆσαι, says the Scholiast, τὸν Κλέωνα ἐπὶ τῇ ἐλπίδι καὶ τῇ ἐπαγγελίᾳ τοῦ ταλάντου πεισθέντα ἐνδοῦναι. But the lull is merely temporary.

442. [δωροδοκίας]] This is the third gust, blowing from the same quarter as the two earlier ones, 435, 438. Four actions for bribery shall be brought against the Sausage-seller, in each of which the damages shall be laid at 100 talents. I have inserted, in brackets, the word δωροδοκίας, which is required both for the sense and for the metre. It is obvious from the form of the Sausage-seller's reply that the name of the action had been put prominently forward. One would think that the countercharge of ἀστρατείας in that reply must have been designed before the Sphacterian incident.

445. τῶν ἀλιτηρίων τῆς θεοῦ] He means that the Sausage-seller, of all men in

S.S. Will you take one, and hold your tongue. CHOR. He'd take it like a shot.
Let out the yard-arm ropes a bit. S.S. The gale has milder got.
The stormy blast is falling fast.
PAPH. You'll have, for bribery and deceit,
Four hundred-talent writs to meet.
S.S. And you, for cowardliness a score,
For theft a thousand writs and more.
PAPH. From that old sacrilegious race
I'll say that your descent you trace.
S.S. Your father's father marched, I'll swear,
As body-guard to— PAPH. Whom? Declare!
S.S. To Hippias's Byrsine.
PAPH. You jackanapes! S.S. You gallows-tree!
CHOR. Strike like a man! PAPH. O help me! Oh!

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the world, belongs to the illustrious and aristocratic family of the Alcmaeonidae, who for their sacrilegious act of putting to death the adherents of Cylon while still under the protection of Athene were deemed to be under a curse, and were called, Thucydides tells us, ἐναγεῖς, and ἀλιτήριοι τῆς θεοῦ, i. 126. We know from the narrative of Thucydides, of which the words just cited form a part, that immediately before the outbreak of the Peloponnesian War the Spartans, for the purpose of exciting a prejudice against Pericles, whose mother was a daughter of the House of Alcmaeon, called upon the Athenians to expel from their midst the thing accursed of Athene, ἐλαύνειν τὸ ἄγος τῆς θεοῦ. And from the promptitude with which Paphlagon endeavours to overwhelm his antagonist with the like insinuation, it is perhaps not unreasonable to infer that on this, as on other points, Pericles had in his lifetime been δηχθεὶς αἴθωνι Κλέωνι.

449. Βυρσίνης τῆς Ἱππίου] But the Sausage-seller can draw upon ancient history as well as Paphlagon; and if *his* ancestors are to be deemed guilty of the old Cylonian sacrilege, he will show that Paphlagon's ancestors were amongst the body-guards, and therefore the upholders and instruments, of Hippias the last Tyrant of Athens, or rather of the Tyrant's wife. Her name, we know, was Myrrhine or Myrsine (Thuc. vi. 55); and in order to connect the leather-seller with that detested family, the name Μυρσίνη is again, as supra 59, converted into Βυρσίνη, *a leathern thong*; whilst her husband's name Ἱππίου comes in handily to show that the thong had been cut out of *horse-hide*.

τύπτουσί μ' οἱ ξυνωμόται.
ΧΟ. παῖ' αὐτὸν ἀνδρικώτατα, καὶ
γάστριζε καὶ τοῖς ἐντέροις
καὶ τοῖς κόλοις,
χὤπως κολᾷ τὸν ἄνδρα.
ὦ γεννικώτατον κρέας ψυχήν τ' ἄριστε πάντων,
καὶ τῇ πόλει σωτὴρ φανεὶς ἡμῖν τε τοῖς πολίταις,
ὡς εὖ τὸν ἄνδρα ποικίλως θ' ὑπῆλθες ἐν λόγοισιν.
πῶς ἄν σ' ἐπαινέσαιμεν οὕτως ὥσπερ ἡδόμεσθα;
ΠΑ. ταυτὶ μὰ τὴν Δήμητρά μ' οὐκ ἐλάνθανεν
τεκταινόμενα τὰ πράγματ', ἀλλ' ἠπιστάμην
γομφούμεν' αὐτὰ πάντα καὶ κολλώμενα.
ΧΟ. οἴμοι, σὺ δ' οὐδὲν ἐξ ἁμαξουργοῦ λέγεις;
ΑΛ. οὔκουν μ' ἐν Ἄργει γ' οἷα πράττει λανθάνει.
πρόφασιν μὲν Ἀργείους φίλους ἡμῖν ποιεῖ·
ἰδίᾳ δ' ἐκεῖ Λακεδαιμονίοις ξυγγίγνεται.
καὶ ταῦτ' ἐφ' οἷσίν ἐστι συμφυσώμενα
ἐγᾦδ'· ἐπὶ γὰρ τοῖς δεδεμένοις χαλκεύεται.
ΧΟ. εὖ γ' εὖ γε, χάλκευ' ἀντὶ τῶν κολλωμένων.
ΑΛ. καὶ ξυγκροτοῦσιν ἄνδρες αὔτ' ἐκεῖθεν αὖ,

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455. κόλοις] Κόλον is the large intestine still called the *colon*, ὅθι πᾶσα βροτῶν ἅλις ἐμφέρεται δαίς, Nicander "Alexipharmaca" 23. The terms εὔκολος and δύσκολος exhibit the connexion supposed to exist between the digestion and the temper. Here of course there is a play upon the words κόλοις and κολᾷ, the second person, future middle, of κολάζω.

464. οἴμοι, σὺ δ' οὐδέν] Paphlagon's phraseology is not borrowed from the tannery; it is probably intended as a sample of the homely and graphic metaphors with which Cleon was accustomed to drive home his arguments. The Chorus, dismayed at hearing these well-known and effective figures of speech, can only hope that their champion will be able to meet the illustrations drawn from the carpenter's business with metaphors as homely and as forcible drawn from the wheelwright's trade,

465. ἐν Ἄργει] Some years before the conclusion, in 445 B.C., of their thirty years' truce with Athens, the Spartans had concluded a truce for a similar

These plotting traitors hurt me so.

CHOR. Strike, strike him, well and manfully,
And with those entrails beat him,
And strings of sausage-meat, and try
Meet punishment to mete him.
O noblest flesh in all the world, O spirit best and dearest,
To City and to citizens a Saviour thou appearest.
How well and with what varied skill thou foil'st him in debate!
O would that I could praise you so, as our delight is great.

PAPH. Now, by Demeter, it escaped me not
That these same plots were framing; well I knew
How they were pegged, and fixed, and glued together.

CHOR. O, me!
(*To S.S.*) Can't *you* say something from the cartwright's trade?

S.S. These Argos doings have escaped me not.
He goes, he says, to make a friend of Argos,
But 'tis with Sparta he's colloguing there.
Aye and I know the anvil whereupon
His plan is forged: 'tis welded on the captives.

CHOR. Good! good! return him welding for his glue.

S.S. And men from thence are hammering at it too.

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period with the rival Dorian state of Argos; and Argos therefore had hitherto kept herself free from the complications of the Peloponnesian War. But that truce was now drawing to a close; and on its expiration she would be at liberty to throw the whole weight of her power and prestige into the scales in favour of either of the combatants. No one could foresee what line she would take; for, if she was Dorian like Sparta, she was also democratic like Athens. Both parties were equally anxious to secure her alliance for themselves; and Athenian envoys to Argos would be frequently meeting with Spartan envoys who had come on a similar errand. In this way, the Sausage-seller infers, Cleon had got into communication with the Spartan leaders, for the purpose of obtaining good terms for himself in return for the release of the captives.

471. ξυγκροτοῦσιν] *Are helping to hammer out the plot.* The applause of the Chorus encourages the Sausage-seller to persevere with his metaphorical phraseology; ἐπέμεινε τῇ μεταφορᾷ τῇ ἀπὸ τῶν χαλκέων, as the Scholiast says. The

καὶ ταῦτά μ' οὔτ' ἀργύριον οὔτε χρυσίον
διδοὺς ἀναπείσεις, οὔτε προσπέμπων φίλους,
ὅπως ἐγὼ ταῦτ' οὐκ Ἀθηναίοις φράσω.
ΠΑ. ἐγὼ μὲν οὖν αὐτίκα μάλ' εἰς βουλὴν ἰὼν
ὑμῶν ἁπάντων τὰς ξυνωμοσίας ἐρῶ,
καὶ τὰς ξυνόδους τὰς νυκτερινὰς ἐν τῇ πόλει,
καὶ πάνθ' ἃ Μήδοις καὶ βασιλεῖ ξυνόμνυτε,
καὶ τὰκ Βοιωτῶν ταῦτα συντυρούμενα.
ΑΛ. πῶς οὖν ὁ τυρὸς ἐν Βοιωτοῖς ὤνιος;
ΠΑ. ἐγώ σε νὴ τὸν Ἡρακλέα παραστορῶ.
ΧΟ. ἄγε δὴ σὺ τίνα νοῦν ἢ τίνα γνώμην ἔχεις;
νυνὶ διδάξεις, εἴπερ ἀπεκρύψω τότε
εἰς τὰ κοχώνα τὸ κρέας, ὡς αὐτὸς λέγεις.
θεύσει γὰρ ᾄξας εἰς τὸ βουλευτήριον,
ὡς οὗτος εἰσπεσὼν ἐκεῖσε διαβαλεῖ
ἡμᾶς ἅπαντας καὶ κραγὸν κεκράξεται.

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three lines which follow read as if they were an imitation of some well-known language of Cleon; and possibly that is the reason why they appear to irritate Paphlagon beyond endurance.

475. εἰς βουλήν] He is not contemplating any legal process. He is going to denounce the Sausage-seller and his supporters before the βουλή first, as he does afterwards before the Demus in the Ecclesia. See supra 395, 396.

477. ἐν τῇ πόλει] This, the reading of the best MS., is undoubtedly right. He is about to inform against the Sausage-seller under three distinct heads, viz. (1) intra-mural conspiracies, (2) conspiracies with the Persian empire, and (3) conspiracies with the Boeotians. The alternative reading ἐπὶ τῇ πόλει confuses the three things together, for all would alike be denounced as directed "against the State." Kock has already referred to Thuc. viii. 54 τὰς ξυνωμοσίας αἵπερ ἐτύγχανον πρότερον ἐν τῇ πόλει οὖσαι, and these "nightly gatherings in the city" may be illustrated by the conspiracy imputed infra 852–7 against Paphlagon himself.

479. τὰκ Βοιωτῶν] We know that about this time negotiations were being carried on with disaffected persons in various cities of Boeotia, with a view to the subversion of their existing constitution, and the establishment of a democracy in its stead; and indeed it was to further this scheme that the expedition to Boeotia was planned which ended in the disaster at Delium. And that Demosthenes, one of the persons whom Paphlagon is addressing,

And not by bribes of silver or of gold
Or sending friends, will you persuade me not
To tell the Athenians how you are going on.

PAPH. I'll go this instant to the Council-board,
And all your vile conspiracies denounce,
And all your nightly gatherings in the town,
And how you plotted with the Medes and King,
And all your cheese-pressed doings in Boeotia.

S.S. Pray, how's cheese selling in Boeotia now?

PAPH. I'll stretch you flat, by Heracles I will. [*Exit.*

CHOR. Now then, what mean you? what are you going to do?
Now shall you show us if in very truth
You stole the meat and hid it as you said.
So to the Council-house you'll run, for he
Will burst in thither, and against us all
Utter his lies and bawl a mighty bawl.

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took a prominent part in these negotiations we are expressly told by Thucydides iv. 76. With regard to the expression *συντυρούμενα* the Scholiast says *Συμπηγνύμενα· καὶ ὅτι παρὰ Βοιωτοῖς πολὺς τυρός.* And Dodwell, travelling in the country at the commencement of the nineteenth century, observes that cheese is still one of the chief products of the Theban territory, i. 269. But though there is doubtless here a reference to the fact that Boeotia was a cheese-producing country, *τυρεύω* and its cognates are frequently employed in this metaphorical sense, both in classical and ecclesiastical writers. As to the former Casaubon refers to Demosthenes, De F. L. 337 (p. 436); and as to the latter see Theodoret i. 7. 17 and passim. The Sausage-seller's retort, if not a mere bit of cheek, must mean that if there is any cheese-picking going on Paphlagon is sure to be trying to make money out of it. At all events it has such an effect upon Paphlagon that with a final threat, drawn from his tanyard, he at once makes off to complain to the Council.

481. *παραστορῶ*] *'Εκτενῶ· ἅμα δὲ καὶ ἀπὸ τῶν βυρσῶν.*—Scholiast. With this Paphlagon departs, and the next sixteen lines are occupied with the Sausage-seller's preparations to follow him to the Council. But first he must be equipped, like an athlete, for the combat which will ensue.

487. *κραγὸν κεκράξεται*] *Will bawl a bawling*; like *βάδον βαδίζομεν*, *we go a going*, in Birds 42. Both are merely comic phrases.

ΑΛ. ἀλλ' εἶμι· πρῶτον δ', ὡς ἔχω, τὰς κοιλίας
καὶ τὰς μαχαίρας ἐνθαδὶ καταθήσομαι.
ΔΗ. ἔχε νυν, ἄλειψον τὸν τράχηλον τουτῳί,
ἵν' ἐξολισθάνειν δύνῃ τὰς διαβολάς.
ΑΛ. ἀλλ' εὖ λέγεις καὶ παιδοτριβικῶς ταυταγί.
ΔΗ. ἔχε νυν, ἐπέγκαψον λαβὼν ταδί. ΑΛ. τί δαί;
ΔΗ. ἵν' ἄμεινον, ὦ τᾶν, ἐσκοροδισμένος μάχῃ.
καὶ σπεῦδε ταχέως. ΑΛ. ταῦτα δρῶ. ΔΗ. μέμνησό νυν
δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν,
χὤπως τὰ κάλλαι' ἀποφαγὼν ἥξεις πάλιν.

ΧΟ. ἀλλ' ἴθι χαίρων, καὶ πράξειας
κατὰ νοῦν τὸν ἐμόν, καί σε φυλάττοι
Ζεὺς ἀγοραῖος· καὶ νικήσας
αὖθις ἐκεῖθεν πάλιν ὡς ἡμᾶς
ἔλθοις στεφάνοις κατάπαστος.

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490. ἔχε νυν] With Enger, Bergk, and all recent editors, I have transferred this speech and those in 493, 494, and 495 (given to the Chorus in the MSS. and the older editions) to Demosthenes, who is standing on the stage by the side of the champion, and is now applying lard to his neck and shoulders. The Chorus are in the orchestra, and could not have taken part in these manual performances. On τουτῳὶ the Scholiast says στέαρ διδοῦσιν αὐτῷ ἀλείφεσθαι, ἵνα εὐχερῶς ὀλισθαίνειν δύνηται, καὶ δύσληπτος ᾖ τῷ ἀνταγωνιστῇ, . . . δέον εἰπεῖν τὰς λαβὰς ὡς ἐπὶ πάλης, τὰς διαβολὰς εἶπεν αἷς ἔμελλε διαβάλλειν ὁ Κλέων. The term διαβολὰς, expressive of Cleon's usual practice, is substituted for λαβὰς here, as διαβαλὼν was for διαλαβὼν in line 262 supra. The metaphor, as the Scholiast intimates, is taken from the wrestling-school, whence the word παιδοτριβικῶς two lines below; for wrestlers anointed themselves with oil, the more easily to elude the grasp of their adversaries. "Take to yourselves," says St. Chrysostom, "mercy and loving-kindness for these will do more for the soul than oil for the body. These will enable you to escape from the attacks of the devil; ὅπου γὰρ ἂν κατάσχῃ, διολισθαίνει λοιπὸν, οὐκ ἐῶντος τοῦ ἐλαίου τούτῳ τοῖς νώτοις τοῖς ἡμετέροις ἐνιζάνειν τὰς ἐκείνου λαβάς. τούτῳ τοίνυν ἑαυτοὺς συνεχῶς ἀλείφωμεν τῷ ἐλαίῳ."—Hom. 64 in Matth. (641 D). διωλίσθαινον αὐτῶν τὰς λαβάς.—Id. Hom. 4 in 1 Cor. (31 C).

493. ταδί] Σκόροδα αὐτῷ προσφέρει.—Scholiast. The metaphor, he proceeds to say, is taken ἀπὸ τῶν ἀλεκτρυόνων· ὅταν γὰρ εἰς μάχην συμβάλλωσιν αὐτοὺς, σκόροδα

S.S. Well, I will go; but first I'll lay me down
Here, as I am, these guts and butchers-knives.
DE. Here take this ointment and anoint your neck,
So can you slip more easily through his lies.
S.S. Well now, that's good and trainer-like advice.
DE. And next, take this and swallow it. S.S. What for?
DE. Why, if you are garlic-primed, you'll fight much better.
And now begone. S.S. I'm off. DE. And don't forget
To peck, to lie, to gobble down his combs,
And bite his wattles off. That done, return.

CHOR. Good-bye and good speed: may your daring succeed,
And Zeus of the Agora help you in need.
May you conquer in fight, and return to our sight
A Victor triumphant with garlands bedight.

διδόασιν αὐτοῖς ἵνα δριμύτεροι ὦσιν ἐν τῇ μάχῃ. κάλλαια δὲ τοὺς πώγωνας (*wattles*) τῶν ἀλεκτρυόνων. Cf. Acharnians 166.

496. διαβάλλειν] He is to fight Paphlagon with his own weapons. Here we have the demagogue's mode of attack intermixed with the terms of the cockpit, just as it was, five lines above, with those of the wrestling-school. And now the Sausage-seller, fully primed for the combat, leaves the stage with his friends; and the Chorus in the orchestra, after sending them off with a blessing, turn to the audience, and commence the Parabasis. Like the Parabasis which we have already seen in the Acharnians, and those which we shall presently see in the Wasps and the Birds, it is a complete Parabasis with all its seven component parts fully worked out.

498–506. THE COMMATION. The first five lines of the Commation convey a farewell greeting to the departing champion; and probably the Chorus do not actually turn to the audience until they come to the words ὑμεῖς δ' ἡμῖν. In the three next Comedies, the Clouds, the Wasps, and the Peace, the Commation commences in a very similar manner. The Scholiast tells us that some part of the Commation is παρὰ τὸ Σοφόκλειον ἐξ Ἰοκλέους, meaning probably not that it was borrowed from, but that it bore some resemblance to, a passage in Sophocles. No play called the Iocles is known, and it has been suggested that the Scholiast is referring to the Iphicles or the Iobates. As to Ζεὺς Ἀγοραῖος see 410 supra and the Commentary there. The Sausage-seller is commended to the care of that deity because, being about to confront Paph-

ὑμεῖς δ' ἡμῖν πρόσχετε τὸν νοῦν
τοῖς τ' ἀναπαίστοις, ὦ παντοίας
ἤδη Μούσης
πειραθέντες καθ' ἑαυτούς.

εἰ μέν τις ἀνὴρ τῶν ἀρχαίων κωμῳδοδιδάσκαλος ἡμᾶς
ἠνάγκαζεν λέξοντας ἔπη πρὸς τὸ θέατρον παραβῆναι,
οὐκ ἂν φαύλως ἔτυχεν τούτου· νῦν δ' ἄξιός ἐσθ' ὁ ποιητής,
ὅτι τοὺς αὐτοὺς ἡμῖν μισεῖ, τολμᾷ τε λέγειν τὰ δίκαια,
καὶ γενναίως πρὸς τὸν Τυφῶ χωρεῖ καὶ τὴν ἐριώλην.
ἃ δὲ θαυμάζειν ὑμῶν φησιν πολλοὺς αὐτῷ προσιόντας,
καὶ βασανίζειν, ὡς οὐχὶ πάλαι χορὸν αἰτοίη καθ' ἑαυτὸν,
ἡμᾶς ὑμῖν ἐκέλευε φράσαι περὶ τούτου. φησὶ γὰρ ἁνὴρ
οὐχ ὑπ' ἀνοίας τοῦτο πεπονθὼς διατρίβειν, ἀλλὰ νομίζων
κωμῳδοδιδασκαλίαν εἶναι χαλεπώτατον ἔργον ἁπάντων·
πολλῶν γὰρ δὴ πειρασάντων αὐτὴν ὀλίγοις χαρίσασθαι·

---

lagon before the Council, he will need all the debating powers he can get.

504. *ὦ παντοίας κ.τ.λ.*] They mean that they are speaking to the Athenian people, the most artistic and accomplished audience in the world. Many of them were themselves poets who had wooed (*πειραθέντες*) the Muses *on their own account*, *καθ' ἑαυτούς*. These compliments are intended to conciliate them here, just as the appellation *σοφίαι μυρίαι* at the commencement of the Parabasis of the Frogs was intended to conciliate them there.

507–46. The Parabasis Proper. Aristophanes explains to the public why he had never before applied to the Archon for a Chorus in his own name, but had always up to the present time produced his plays in the name of Callistratus. And in doing this he takes occasion to review the careers of some of his predecessors, Magnes, Cratinus, and Crates; a review of only less interest to the history of Comedy than is his criticism of Aeschylus and Euripides in the Frogs to the history of Tragedy.

507. *ἡμᾶς*] The word is emphatic. For *we* are no mere Babylonian slaves, or Acharnian charcoal-carriers, we are the Knights, the famous cavalry of Athens: it is not every Comic poet who would have obtained *our* consent to form the Chorus of his play. *ἠνάγκαζεν*, *was for constraining, had attempted to constrain.*

511. *Τυφῶ . . . ἐριώλην*] Both these descriptions, the Tornado and the Whirlwind, are intended to personify

But YE to our anapaests listen the while,
  And give us the heed that is due,
Ye wits, who the Muse of each pattern and style
  Yourselves have attempted to woo.

If one of the old-fashioned Comedy-bards had our services sought to impress,
And make us before the spectators appear, to deliver the public address,
He would not have easily gained us; but now, with pleasure we grant the request
Of a poet who ventures the truth to declare, and detests what we also detest,
And against the Tornado and Whirlwind, alone, with noble devotion advances.
But as for the question that puzzles you most, so that many inquire how it chances
That he never a Chorus had asked for himself, or attempted in person to vie,
On this we're commissioned his views to explain, and this is the Poet's reply;
That 'twas not from folly he lingered so long, but discerning by shrewd observation
That Comedy-Chorus-instruction is quite the most difficult thing in creation.
For out of the many who courted the Muse she has granted her favours to few,

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one and the same thing, the fierce and destructive energy, the wild and whirling invective, of Cleon.

513. *χορὸν αἰτοίη*] A dramatic poet was said *χορὸν αἰτεῖν*, when he sent in his play to the Archon, as a candidate for public exhibition at one of the Dionysian festivals. The Archon was said *χορὸν διδόναι*, if he selected the play as one of the three to be so exhibited, and assigned it to a Choregus, a wealthy citizen who would bear the entire expense of putting it on the stage, save and except the cost of the three actors who were provided by the State. If in some scenes, as in Comedy was frequently the case, a fourth actor was required, the Choregus was bound to supply him; but a choregic actor never takes a prominent part in the programme, or does more than utter a few short sentences. In the present play the three state or professional actors originally represent Demosthenes, Nicias, and the Sausage-seller; but the actor personating Nicias became Paphlagon, and the one personating Demosthenes will presently become Demus; while Nicias from the entrance of Paphlagon to the Parabasis (after which he returns no more) is relegated to a choregic actor, who again in the post-parabatic scenes is transferred to Demosthenes. This shifting from one character to another would create little difficulty in the ancient dramatic performances, where the face of the actor was concealed from the audience.

517. *χαρίσασθαι*] Aristophanes habitually, as Kuster observes, represents the Muse as a courtesan, wooed by

ὑμᾶς τε πάλαι διαγιγνώσκων ἐπετείους τὴν φύσιν ὄντας,
καὶ τοὺς προτέρους τῶν ποιητῶν ἅμα τῷ γήρᾳ προδιδόντας·
τοῦτο μὲν εἰδὼς ἅπαθε Μάγνης ἅμα ταῖς πολιαῖς κατιούσαις,
ὃς πλεῖστα χορῶν τῶν ἀντιπάλων νίκης ἔστησε τροπαῖα·
πάσας δ' ὑμῖν φωνὰς ἱεὶς καὶ ψάλλων καὶ πτερυγίζων
καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις
οὐκ ἐξήρκεσεν, ἀλλὰ τελευτῶν ἐπὶ γήρως, οὐ γὰρ ἐφ' ἥβης,
ἐξεβλήθη πρεσβύτης ὤν, ὅτι τοῦ σκώπτειν ἀπελείφθη·
εἶτα Κρατίνου μεμνημένος, ὃς πολλῷ ῥεύσας ποτ' ἐπαίνῳ
διὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τῆς στάσεως παρασύρων
ἐφόρει τὰς δρῦς καὶ τὰς πλατάνους καὶ τοὺς ἐχθροὺς προθελύμνους·
ᾆσαι δ' οὐκ ἦν ἐν ξυμποσίῳ πλήν, Δωροῖ συκοπέδιλε,

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many but granting her favours to few. See the last line of the Commation above, and the Commentary on Frogs 95. And cf. the Scholiast on Pindar's Second Pythian, line 75.

518. *ἐπετείους*] *Annuals,* a metaphor from the plants so called. Ye change your opinions with the changing seasons, and nobody can tell from your tastes this year what your tastes next year will be.

520. *Μάγνης*] The first poet to come under review is MAGNES, of whom little is known beyond what we can gather from the present passage. Aristotle (Poetics, chap. 5) speaks of him as one of the earliest writers of Attic Comedy; and the author of the short sketch *Περὶ κωμῳδίας* says that he won eleven victories (Suidas says *two*, but that is obviously a mistake). The five participles *ψάλλων* to *βαπτόμενος βατραχείοις* refer to the names of five of his Comedies, the *Βαρβιτισταί*, *the Lute-players*; the *Ὄρνιθες*, *the Birds*; the *Λυδοί*, *the Lydians*; the *Ψῆνες*, *the Gall-flies* (see the note on Birds 590); and the *Βάτραχοι*, *the Frogs.* He had doubtless been dead for some years at the date of this Comedy. The participle *κατιούσαις* in connexion with grey hairs is to be understood of greyness being sprinkled over them like a fall of snow: not as Casaubon and the Commentators generally explain it, of grey hairs appearing first on the top of the head and then descending to the beard.

526. *Κρατίνου*] We come next to CRATINUS, the convivial old poet, reputed to be now upwards of 90 years of age, who, with the exception of Aristophanes himself, was the most notable figure in the old Attic Comedy. The Chorus freely admit the irresistible vigour, and the boundless popularity of the man in the early days of his dramatic career, when he carried everything before him, and his songs were on everybody's lips. But now, they say, he has become a mere

While e'en as the plants that abide but a year, so shifting and changeful are YOU;
And the Poets who flourished before him, he saw, ye were wont in their age to betray.
Observing the treatment which Magnes received when his hair was besprinkled with grey,
Than whom there was none more trophies had won in the fields of dramatic display.
All voices he uttered, all forms he assumed, the Lydian, the fig-piercing Fly,
The Harp with its strings, the Bird with its wings, the Frog with its yellow-green dye.
Yet all was too little; he failed in the end, when the freshness of youth was gone by,
And at last in his age he was hissed from the stage when lost was his talent for jeering.
Then he thought of Cratinus who flowed through the plains 'mid a tumult of plaudits and cheering;
And sweeping on all that obstructed his course, with a swirl from their stations he tore them,
Oaks, rivals, and planes; and away on his flood uprooted and prostrate he bore them.
And never a song at a banquet was sung but *Doro fig-sandaled and true,*

---

drunken old driveller, who has outlived his powers, and is an object of contempt, and ought to be an object of compassion, to all beholders. The humour of this description consists in the fact that the jovial old bard was still in his full vigour, and indeed an actual competitor in this very theatrical contest. And although Aristophanes won the prize with the Knights, yet Cratinus came next with the Satyrs; just as in the preceding year, when Aristophanes won the prize with the Acharnians, Cratinus had come next with the Storm-tossed, Χειμαζόμενοι. And in the following year he had his revenge on the impertinent young poet, winning the prize with his Flagon, Πυτίνη, whilst Aristophanes with the Clouds was placed last of the three competitors. It was doubtless in the Parabasis of the Flagon that he retorts upon Aristophanes as a mere Euripidean quibbler

"σὺ δὲ τίς;" κομψός τις ἔροιτο θεατής,
"ὑπολεπτολόγος, γνωμιδιώτης, Εὐριπιδαριστοφανίζων;"

The Scholiast on Plato's Apology, who preserves this retort of Cratinus, preserves also the reply of Aristophanes, admitting that his language may be in the style of Euripides, but asserting that his *thoughts* are not so vulgar and commonplace.

χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ,
τοὺς νοῦς δ' ἀγοραίους ἧττον ἢ 'κεῖνος ποιῶ.

529. Δωροῖ συκοπέδιλε] This and Τέκτονες εὐπαλάμων ὕμνων were two songs from the earlier comedies of Cratinus. The first was obviously satirical, Δωροῖ representing δῶρα, *gifts* (that is, *bribery*), whilst συκοπέδιλε brings in the idea of cf Homeric [illegible]

καὶ, Τέκτονες εὐπαλάμων ὕμνων· οὕτως ἤνθησεν ἐκεῖνος.
νυνὶ δ' ὑμεῖς αὐτὸν ὁρῶντες παραληροῦντ' οὐκ ἐλεεῖτε,
ἐκπιπτουσῶν τῶν ἠλέκτρων, καὶ τοῦ τόνου οὐκ ἔτ' ἐνόντος,
τῶν θ' ἁρμονιῶν διαχασκουσῶν· ἀλλὰ γέρων ὢν περιέρρει,
ὥσπερ Κοννᾶς, στέφανον μὲν ἔχων αὖον, δίψῃ δ' ἀπολωλὼς,
ὃν χρῆν διὰ τὰς προτέρας νίκας πίνειν ἐν τῷ Πρυτανείῳ,
καὶ μὴ ληρεῖν, ἀλλὰ θεᾶσθαι λιπαρὸν παρὰ τῷ Διονύσῳ.

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the Sycophant, or Common Informer. Songs of this kind, getting into the popular repertory, would keep alive the popularity alike of the drama and of the dramatist. And the melodies of the old Attic Comedy frequently became the favourite songs of the people; just as the songs most in vogue with country gentlemen a century ago, "Ere around the huge oak," "The saucy Arethusa," "A jolly young waterman," "With my dear girl, my friend, and pitcher," and the like, are mostly traceable to the plays of O'Keefe, Charles Dibdin, and other Comic dramatists.

532. ἐκπιπτουσῶν] Cratinus is described in terms which will suit any worn-out frame; a *couch* according to the Scholiast (in which case the "ambers" are the ornamental studs, τόνος the bed-cord, and ἁρμονίαι the joints which hold the frame together); a *lyre* according to others (the ambers being the pegs or κόλλοπες, the τόνος the musical pitch, the ἁρμονίαι the joints as before). But it is unnecessary to tie the description to any particular instrument, and whatever τόνος and ἁρμονίαι may mean in the metaphor, the words are no doubt selected as appropriate to the musical drama. The use of ἤλεκτρος as a feminine is unique; and Dr. Verrall's daring proposal to translate the passage "now that his Electras fail, and the old vigour is not in them, and his Harmonias do not hang together," and to understand ἐκπιπτουσῶν in "its ordinary sense as applied to theatrical works, persons, and figures, *disapproved, rejected, hissed off*," might be welcomed as a brilliant interpretation of the lines, if we had any reason to believe (1) that Cratinus ever wrote any Comedy or Comedies which could be identified by such descriptions as these, and (2) that he ever lost the favour of the Athenian public. But though he was undoubtedly at this moment over-topped by the rising genius of Aristophanes, he seems none the less to have retained his full popularity on the Comic stage.

534. ὥσπερ Κοννᾶς] The poet kills two birds (Connas and Cratinus) with one well-known proverb, Δελφὸς ἀνὴρ, στέφανον μὲν ἔχων, δίψει δ' ἀπολωλώς. The proverb is preserved by the Scholiast, Suidas, and the Paroemiographers (Bodl. 337; Coisl. 103; Diog. iv. 26; Gaisford, pp. 35, 130, 184), and is said to have been used of persons sacrificing, with garlands round their heads, while themselves in want of the necessaries of

Or *Framers of terse and artistical verse*, such a popular poet he grew.
Yet now that he drivels and dotes in the streets, and Time of his ambers has reft him,
And his framework is gaping asunder with age, and his strings and his music have left him,
No pity ye show; no assistance bestow; but allow him to wander about
Like Connas, with coronal withered and sere, and ready to perish with drought;
Who ought for his former achievements to DRINK in the Hall, nor be laid on the shelf,
But to sit in the Theatre shining and bright, beside Dionysus himself.

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life. Here the words *στέφανος αὖος* apply to the victory wreaths won long ago and now withered and sere; unless indeed they involve the idea of the reveller's wreath (see the note on Eccl. 691), as if these thirsty mortals were just starting from a wine-party for a *κῶμος*, and yet already their wreaths were dry, and their throats consumed with thirst. Of Connas (said to be used contemptuously for Connos) the Scholiast observes Ὁ Κοννᾶς αὐλητὴς ἦν καὶ μέθυσος, ὃς εἰς συμπόσια παρῄει συνεχῶς ἐστεμμένος. οὗτος Ὀλυμπιονίκης γενόμενος καὶ πολλάκις στεφανωθεὶς πενιχρὸς ἦν, μηδὲν ἔχων ἀλλ' ἢ τὸν κότινον, ἐφ' οὗ Κρατῖνος εἶπεν

ἔσθιε, καὶ σῇ γαστρὶ δίδου χάριν, ὄφρα σε λιμὸς
ἐχθαίρῃ, Κοννᾶς δὲ πολυστέφανός σε φιλήσῃ.

λέγει δὲ αὐτὸν τοσαῦτα νικήσαντα μηδέποτε τετιμῆσθαι. The lines which the Scholiast quotes from Cratinus are parodied, as Bergler pointed out, from Hesiod:

Ἐργάζευ, Πέρση, δῖον γένος, ὄφρα σε λιμὸς
ἐχθαίρῃ, φιλέῃ δέ σ' ἐϋστέφανος Δημήτηρ (W. and D. 299).

Whether this Connas the *αὐλητὴς* is the same person as Connos the son of Metrobius, the famous *κιθαριστής*, whose teaching Socrates in his old age attended (Plato, Euthydemus, chap. 1); or as the Connos from whom the phrase Κόννου θρῖον (see the note on Wasps 675) was derived, it is now impossible to ascertain.

535. *ἐν τῷ Πρυτανείῳ*] He is referring to the *σίτησις ἐν Πρυτανείῳ* so often mentioned in these Comedies, the daily banquet served at the Town Hall for (amongst others) citizens who had deserved well of the State. The proper expression would have been *δειπνεῖν ἐν τῷ Πρυτανείῳ* (see Peace 1084 and the note there), but for *δειπνεῖν* the poet substitutes *πίνειν* as more in accordance with the tastes and convivial habits of his jovial old antagonist.

536. *παρὰ τῷ Διονύσῳ*] So all the MSS. and so unquestionably Aristophanes wrote. Elmsley (at Ach. 1087) unfortunately suggested *παρὰ τῷ Διονύσου*, scil. *ἱερεῖ*, and his suggestion has been adopted by a few editors. But it was not, I believe, known in Elmsley's time that the statue of Dionysus was regularly placed in the theatre during the dramatic representations (Corp. Insc. Att. ii. 470, 471; Haigh's Attic Theatre ii. § 6), probably not far from the stage, between it and the curve of the

οἵας δὲ Κράτης ὀργὰς ὑμῶν ἠνέσχετο καὶ στυφελιγμούς·
ὃς ἀπὸ σμικρᾶς δαπάνης ὑμᾶς ἀριστίζων ἀπέπεμπεν,
ἀπὸ κραμβοτάτου στόματος μάττων ἀστειοτάτας ἐπινοίας·
χοὖτος μέντοι μόνος ἀντήρκει, τότε μὲν πίπτων, τότε δ' οὐχί.
ταῦτ' ὀρρωδῶν διέτριβεν ἀεί, καὶ πρὸς τούτοισιν ἔφασκεν
ἐρέτην χρῆναι πρῶτα γενέσθαι, πρὶν πηδαλίοις ἐπιχειρεῖν,
κᾆτ' ἐντεῦθεν πρῳρατεῦσαι καὶ τοὺς ἀνέμους διαθρῆσαι,
κᾆτα κυβερνᾶν αὐτὸν ἑαυτῷ. τούτων οὖν οὕνεκα πάντων,
ὅτι σωφρονικῶς κοὐκ ἀνοήτως ἐσπηδήσας ἐφλυάρει,
αἵρεσθ' αὐτῷ πολὺ τὸ ῥόθιον, παραπέμψατ' ἐφ' ἕνδεκα κώπαις

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orchestra. See A. B. Cook in the Classical Review, ix. p. 377. Nor was it then known that the Priest of Dionysus sat in a throne in the front row of the auditorium, with the Exegetes appointed by the Pythian oracle on one hand and the Priest of Zeus the Protector of the City on the other (Haigh vii. § 3), one of whom would have had to be displaced to make room for Cratinus by the side of the Priest of Dionysus. See the Commentary on Frogs 297 and 811. Moreover it was with Dionysus, and not with his Priest, that Cratinus was ordinarily associated. See Frogs 357 and the note there; and compare the last lines of the epigram in the Anthology (Nicaenetus 4) to which Brunck has already referred:

Οἶνός τοί χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ·
ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν.
τοῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπνεεν οὐχ ἑνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὠδωδὼς πίθου.
τοιγάρτοι στεφάνων δόμος ἔβρυεν· εἶχε δὲ κιττῷ
μέτωπον, οἷα καὶ σύ, κεκροκωμένον.

Oh, wine is a mettlesome steed that hurries a poet away.
But water-drinkers nothing smart can say.
So Cratinus declared and exhaled, Dionysus, an odour combining
A whole cask's fragrance, not one stoup's alone.
And therefore with garlands his house overflowed; and the ivy entwining
Made thy bard's face as saffron as thine own.

The ivy of Dionysus was to the poetry of the theatre what the laurel of Apollo was to poetry in general. And hence in his Christmas letter to Charles Deodati (Eleg. vi.) Milton says:

Quid quereris refugam vino dapibusque poesin?
Carmen amat Bacchum; carmina Bacchus amat.
Nec puduit Phoebum virides gestasse corymbos,
Atque hederam lauro praeposuisse suae.

And then he remembered the stormy rebuffs which Crates endured in his day,
Who a little repast at a little expense would provide you, then send you away;
Who the daintiest little devices would cook from the driest of mouths for you all;
Yet he, and he only held out to the end, now standing, now getting a fall.
So in fear of these dangers he lingered; besides, a sailor, he thought, should abide
And tug at the oar for a season, before he attempted the vessel to guide;
And next should be stationed awhile at the prow, the winds and the weather to scan;
And then be the Pilot, himself for himself. So seeing our Poet began
In a mood so discreet, nor with vulgar conceit rushed headlong before you at first,
Loud surges of praise to his honour upraise; salute him, all hands, with a burst

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537. *Κράτης*] The sketch which Aristophanes gives us of CRATES represents a poet, not indeed endowed with any extraordinary vigour, but whose comedies were neat and finished, if somewhat finical, productions. He compares him to a cook who serves up for his guests a cheap but elegant little repast. The words *ἀπὸ σμικρᾶς δαπάνης* of course refer not to the expenses of putting the play on the stage (which was a matter for the Choregus, and not for the poet), but to the slenderness of the fare provided. There is some difficulty in determining the exact meaning of the word *κραμβοτάτου*, *driest*, but it is no doubt a culinary word, and probably refers to the oven in which the confections were baked; the word *στόματος* being unexpectedly substituted, after the manner so familiar in Aristophanes, for the name of the kitchen utensil. Crates, like Magnes, seems to be now dead, so that Cratinus, the poet's living and most illustrious antagonist, is sandwiched in between two dead dramatists.

542. *πηδαλίοις ἐπιχειρεῖν*] This expression is equivalent to *κυβερνᾶν*, two lines below. To be the *κυβερνήτης*, the *gubernator navis*, was the highest post to which the sailor could aspire. Before he undertakes it, the poet says, he should acquire, by practical experience, a full knowledge of the duties of the oarsman, and of the signs of the weather. The safety of the entire vessel, passengers and crew, may depend altogether upon his sagacity in foreseeing the weather they are likely to encounter, and the capacity of the rowers to encounter it with success.

545. *ὅτι σωφρονικῶς . . . ἐφλυάρει*] With *σωφρονικῶς* we must supply, as Casaubon says, some such verb as *προσῆλθεν*. The marvel is that the poet left it for us to supply. As the line stands it might well have been employed by Cratinus in his retort, mentioned in the note to 526 supra, to the present attack,

ὅ τ' Ἀριστοφάνης ὃς σωφρονικῶς ἐσπηδήσας ἐφλυάρει.

546. *τὸ ῥόθιον*] The wash and roar of the surging waves, whether breaking upon the shore or churned into froth by the beat of many oars. See Lucian's

θόρυβον χρηστὸν ληναΐτην,
ἵν' ὁ ποιητὴς ἀπίῃ χαίρων,
κατὰ νοῦν πράξας,
φαιδρὸς λάμποντι μετώπῳ.

ἵππι' ἄναξ Πόσειδον, ᾧ
χαλκοκρότων ἵππων κτύπος
καὶ χρεμετισμὸς ἀνδάνει,
καὶ κυανέμβολοι θοαὶ
μισθοφόροι τριήρεις,

Amores 6, where many of the terms here used are repeated. Then the word became applied to any similar noise, as here to a roar of applause. "The Greeks are full of seafaring sounds and allusions. I think the murmur of the Aegaean wrought itself into their language," says Edward Fitzgerald in one of his letters. The exact meaning of the phrase with which the line concludes, ἐφ' ἕνδεκα κώπαις, is uncertain; but in all probability it refers to some salute given to the victorious boat in the races about to be mentioned. Eustathius (on Odyssey v. 412) says τὸ δὲ ῥόθιον, ἐπίθετον κύματος ῥοθοῦντος κατὰ ὀνοματοποιΐαν. οἱ δὲ μεθ' Ὅμηρον τὸ ῥεῦμα οὕτω καλοῦσιν. οἱ δὲ ὕστερον Ἀττικοὶ τὴν σύντονον εἰρεσίαν οὕτω φασὶ, καὶ ῥοθιάζειν τὸ ἐρέσσειν συντόνως. ἐλέγετο δὲ ῥοθιάζειν, καὶ ὅτε οἱ ναῦται ἐπὶ κώπαις δέκα τυχὸν ἢ καὶ πλείοσι παίοντες, εἶτα ἅμα παυσάμενοι, ὡς ἐκ συνθήματος ἅπαξ ἀνεφώνουν, ὡς καὶ νῦν ποτε γίνεται. καὶ ἔστι τοιοῦτον παρὰ Ἀριστοφάνει τὸ "αἴρεσθ' αὐτῷ πολὺ τὸ ῥόθιον, παραπέμψατ' ἐφ' ἕνδεκα κώπαις," τουτέστι, εὐφημήσατε τὸν δεῖνα ῥοθιάζοντες ναυτικῶς. And Suidas, s. vv. ἀποπέμψατ' ἐφ' ἕνδεκα κώπαις, says ἀπὸ τῶν ναυτικῶν. κέλευσμα γάρ ἐστι ναυτικὸν ἐφ' ἕνδεκα κώπαις. The Scholiast thinks that it was a cheer continued for eleven strokes of the oar, κέλευσμα ναυτικὸν ἐφ' ἕνδεκα κωπηλασίαις ἐκτεινόμενον. Whether this was so, or whether eleven oars were elevated to salute the winning trireme, or in what other manner the salute was given, it is now impossible to say. Several ingenious conjectures have been made for the purpose of connecting the ἕνδεκα κῶπαι with something in the theatre itself, as that they represent the κερκίδες in the auditorium, the fingers of the spectators, the rows of the Choreutae or the like, but even apart from the fact that the number eleven does not suit any of these conjectures, they seem to me to go on a wrong tack. The entire phrase παραπέμψατ' ἐφ' ἕνδεκα κώπαις is a nautical metaphor, but there is no reason to suppose that, within that metaphor, the word κώπαις is used in a non-natural sense.

547–50. The Pnigos or Macron. This, in the present play, merely winds up the Parabasis Proper, praying the

Of hearty triumphant Lenaean applause,
That the bard may depart, all radiant and bright
To the top of his forehead with joy and delight,
Having gained, by your favour, his cause.

Dread Poseidon, the Horseman's King,
Thou who lovest the brazen clash,
Clash and neighing of warlike steeds;
Pleased to watch where the trireme speeds
Purple-beaked, to the oar's long swing,

---

audience to greet the poet with such a tumult of applause as will ensure him the victory. The applause is described as *θόρυβος Ληναΐτης*, because the occasion is the *Lenaean* Dionysia. It is impossible that the closing line of the Pnigos, *φαιδρὸς λάμποντι μετώπῳ*, can involve, as some have thought, an allusion to the premature baldness of the poet.

551–64. THE STROPHE. The Strophe and Antistrophe are invocations, the former of Poseidon, the latter of Athene; the two Powers who in old times contended for the possession of Athens, and who now are her chiefest Protectors. Poseidon, *ὁ Ἵππιος*, was the special Patron of the Knights, the *ἱππεῖς*, but Athene was the special Patron of all Athens. In the invocation of Poseidon we shall find an occasional scintillation of comic humour; but Athene was too holy and exalted even for such harmless trifling as this. Each invocation consists of fourteen choriambic lines, of which the first eight are the ordinary choriambic dimeters, consisting of one choriamb, and one iambic dipody, the fifth and eighth being catalectic. Then follow two longer lines, each containing two choriambs, preceded by a disyllabic base, and followed by a monosyllabic final. And the four remaining lines are pure glyconics, the last of them being a catalectic, or as it is sometimes called, a Pherecrateian, line. See the Introduction to the Frogs, pp. xxxii, xxxiii. The present strophe seems to have been in the mind of Sophocles when he composed the second antistrophe of his Ode "in praise of Colonus," Oed. Col. 707–19.

555. *μισθοφόροι*] To a dramatic poet the word *μισθὸς* would naturally recall *τοὺς μισθοὺς τῶν ποιητῶν*, the money-payment made to each of the competing poets at the Dionysian festival. See Frogs 367 and the note there. And probably a similar payment was made to each of the ten triremes (one from each tribe) which contended in the boat races—instituted it is supposed by Themistocles—in the harbour of Peiraeus: see Mommsen's Feste der Stadt. Athen. p. 148. And if these races were really founded by Themistocles, it was peculiarly apposite that

μειρακίων θ' ἅμιλλα λαμ-
πρυνομένων ἐν ἅρμασιν
καὶ βαρυδαιμονούντων,
δεῦρ' ἔλθ' ἐς χορόν, ὦ χρυσοτρίαιν', ὦ
δελφίνων μεδέων, Σουνιάρατε,
ὦ Γεραίστιε παῖ Κρόνου,
Φορμίωνί τε φίλτατ', ἐκ
τῶν ἄλλων τε θεῶν Ἀθη-
ναίοις πρὸς τὸ παρεστός.

εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν, ὅτι
ἄνδρες ἦσαν τῆσδε τῆς γῆς ἄξιοι καὶ τοῦ πέπλου,

---

his monument should have been erected overlooking the harbour, and the scene of these aquatic contests. Plutarch (Themistocles, ad fin.) cites four lines from the Comedian Plato, addressed to Themistocles himself:

> *ὁ σὸς δὲ τύμβος ἐν καλῷ κεχωσμένος*
> *τοῖς ἐμπόροις πρόσρησις ἔσται πανταχοῦ,*
> *τοὺς ἐκπλέοντάς τ' εἰσπλέοντάς τ' ὄψεται,*
> *χὠπόταν ἅμιλλ' ᾖ τῶν νεῶν, θεάσεται.*

It is, in my opinion, with reference to *τοὺς μισθοὺς τῶν τριήρων* competing in these races that Aristophanes employs the epithet *μισθοφόροι*, which has puzzled the Scholiast and Commentators.

558. *βαρυδαιμονούντων*] Either, as the Scholiast thinks, from the great expenses they incurred, or (more probably) from the accidents which would so frequently occur in the races.

561. *Γεραίστιε*] At Geraestus, the south-west promontory of Euboea, there was, says Strabo (x. 1. 7), *ἱερὸν Ποσειδῶνος ἐπισημότατον τῶν ταύτῃ.* He cites Odyssey iii. 177, and Eustathius in his Commentary on that line refers to the statement of Strabo. At Sunium, the southern promontory of Attica, the chief Temple belonged to Athene; and Mitchell and others contend that by *Σουνιάρατε* we are to understand merely that sailors leaving the mainland at Sunium to enter the Aegaean were accustomed to offer up a prayer to Poseidon as they passed; but it seems more probable that he was worshipped in a Temple of his own at Sunium as well as at Geraestus.

562. *Φορμίωνι*] Phormio was the one hero of the Peloponnesian War, whom Aristophanes placed on a level with the men of Marathon and Salamis. His splendid dash, his tactical skill, his ungrudging patriotism, and the enthusiasm with which he inspired his troops, combined to make him a man after the poet's own heart. The date of his death is unknown, but it seems probable

Winning glory (and pay); but chief
Where bright youths in their chariots flash
Racing (coming perchance to grief);
Cronus's son,
Throned on Geraestus and Sunium bold,
Swaying thy dolphins with trident of gold,
Come, O come, at the call of us;
Dearest to Phormio thou,
Yea and dearest to all of us,
Dearest to all of us now.

Let us praise our mighty fathers, men who ne'er would quake or quail,
Worthy of their native country, worthy of Athene's veil;

---

that it had recently occurred, and that Aristophanes is here laying a wreath of everlastings upon the hero's grave.

564. *πρὸς τὸ παρεστός*] *Πρὸς τὰ παρόντα καὶ ἐνεστῶτα πράγματα. ἐπεὶ νεωστὶ Ἀθηναῖοι, Φορμίωνος στρατηγοῦντος, περὶ ναυμαχίαν ἠνδραγάθησαν.*—Scholiast. The exploits to which allusion is here made are recorded in the Second Book of Thucydides.

565–80. THE EPIRRHEMA. "Let us now praise famous men and our fathers that begat us." The Chorus praise their noble ancestors, the Knights of old, whose valiant deeds by land and sea raised Athens to her present height of renown. *They* sought no reward for their splendid services; *they* never applied for the *σίτησις ἐν Πρυτανείῳ* or the *προεδρία* in the public shows, which Cleon obtained after the affair at Sphacteria "for doing just nothing at all." And as it was with our fathers, say the Chorus, so it is still with ourselves, the Knights of to-day. We wish merely to fight for our country, receiving no pay or reward except the goodwill of our fellow citizens. There is an epigram in the Anthology (Simonides 45) on the Athenian cavalry which, if really composed by the great Simonides, must refer to these "Knights of old."

χαίρετ' ἀριστῆες πολέμου, μέγα κῦδος ἔχοντες,
κοῦροι Ἀθηναίων ἔξοχοι ἱπποσύνῃ,
οἵ ποτε καλλιχόρου περὶ πατρίδος ὠλέσαθ' ἥβην,
πλείστοις Ἑλλάνων ἀντία μαρνάμενοι.

566. *τοῦ πέπλου*] Worthy of Athens and of her patron Goddess. For by the *πέπλος* they mean the embroidered robe which at the Great Panathenaea was borne, like a sail, on the mast of a ship through the streets of Athens to the Erectheium, the Temple of Athene Polias; infra 1180; Birds 827.

οἵτινες πεζαῖς μάχαισιν ἔν τε ναυφράκτῳ στρατῷ
πανταχοῦ νικῶντες ἀεὶ τήνδ' ἐκόσμησαν πόλιν·
οὐ γὰρ οὐδεὶς πώποτ' αὐτῶν τοὺς ἐναντίους ἰδὼν
ἠρίθμησεν, ἀλλ' ὁ θυμὸς εὐθὺς ἦν ἀμυνίας·
εἰ δέ που πέσοιεν ἐς τὸν ὦμον ἐν μάχῃ τινὶ,
τοῦτ' ἀπεψήσαντ' ἄν, εἶτ' ἠρνοῦντο μὴ πεπτωκέναι,
ἀλλὰ διεπάλαιον αὖθις. καὶ στρατηγὸς οὐδ' ἂν εἷς
τῶν πρὸ τοῦ σίτησιν ᾔτησ' ἐρόμενος Κλεαίνετον·
νῦν δ' ἐὰν μὴ προεδρίαν φέρωσι καὶ τὰ σιτία,
οὐ μαχεῖσθαί φασιν. ἡμεῖς δ' ἀξιοῦμεν τῇ πόλει
προῖκα γενναίως ἀμύνειν καὶ θεοῖς ἐγχωρίοις.
καὶ πρὸς οὐκ αἰτοῦμεν οὐδὲν, πλὴν τοσουτονὶ μόνον·
ἤν ποτ' εἰρήνη γένηται καὶ πόνων παυσώμεθα,
μὴ φθονεῖθ' ἡμῖν κομῶσι μηδ' ἀπεστλεγγισμένοις.

ὦ πολιοῦχε Παλλὰς, ὦ
τῆς ἱερωτάτης ἁπα-

---

570. ἀμυνίας] Ἕτοιμος πρὸς τὸ ἀμῦναι. ὡς ἐπὶ τῶν ἐν πάλῃ ἀγωνιζομένων.—Scholiast. *Up in arms: eager for the fray.* We must not confine ἀμύνειν to *defensive* operations. The form ἀμυνίας is coined by Aristophanes with a caustic reference to the Ἀμυνίας ἥτις οὐ στρατεύεται of Clouds 692. It has been suggested that the Chorus are still keeping Phormio in mind (Thuc. ii. 88): and if so they would, in the following lines (571–3), be alluding to the manner in which he turned defeat into victory at Naupactus, Thuc. ii. 90–2. But as they are speaking of deeds done in their fathers' time, it seems more probable that, if there is a reference to any particular event within our knowledge, they are thinking of the victory of the Athenians under Myronides sixty-two days after their defeat at Tanagra.

574. σίτησιν] Τὴν ἐν Πρυτανείῳ τράπεζαν. —Scholiast. But neither the Scholiast nor any Commentator seems to have noticed that the Chorus are alluding to the σίτησις ἐν Πρυτανείῳ and the προεδρία awarded to Cleon after his return from Pylus. Cleaenetus mentioned at the end of the line was Cleon's father, and considerable difficulty has been felt as to the meaning of the words ἐρόμενος Κλεαίνετον. Neil's interpretation, "Our fathers did not apply to Cleaenetus to procure them rewards, as we now do to Cleon," can hardly be right, for there is no reason to suppose

Men who with our fleets and armies everywhere the victory won,
And adorned our ancient city by achievements nobly done.
Never stayed they then to reckon what the numbers of the foe,
At the instant that they saw him, all their thought was *At him go!*
If they e'er in desperate struggling on their shoulder chanced to fall,
Quick they wiped away the dust-mark, swore they ne'er were thrown at all,
Closed again in deadly grapple. None of all our generals brave
Then had stooped a public banquet from Cleaenetus to crave.
Now unless ye grant them banquets, grant precedence as their right,
They will fight no more, they tell you. *Our* ambition is to fight
Freely for our Gods and country, as our fathers fought before,
No reward or pay receiving; asking this and nothing more,
When returning Peace shall set us free from all our warlike toil,
Grudge us not our flowing ringlets, grudge us not our baths and oil.

Holy Pallas, our guardian Queen,
Ruling over the holiest land,

---

that Cleaenetus was a man of any influence whatever in the time of their fathers or until his son had acquired the position of leading demagogue. Far better than this is the ordinary explanation, that persons who sought to procure a vote in their favour from the Assembly would have to approach Cleon through the medium of his father. But when we realize that the Chorus are here speaking of the rewards granted to Cleon himself, we may perhaps infer that Cleon, unable to move in the matter in his own person, would get his father to take the necessary steps in his stead.

580. *κομῶσι*] Allusions to the long hair worn by the Knights, as by our own Cavaliers, are common enough. *νοῦς οὐκ ἔνι ταῖς κόμαις ὑμῶν* says Demus to the Knights infra 1121, where the Scholiast observes *ὅτι ἐκόμων οἱ ἱππεῖς.* Cf. Clouds 14, Lys. 561. *ἀπεστλεγγισμένοις*, *well groomed*, literally well scraped (after bathing) with a strigil. A description of the *στλεγγὶς* will be found in the Commentary on Thesm. 556.

581–94. THE ANTISTROPHE. Here follows the invocation of the holy Goddess Athene, whose worship was to every Athenian the high-water mark of his religion. The Knights beseech her, who has so often given them victory in the battle, to give them the victory now in these dramatic contests. As to the epithet *πολιοῦχος* see Birds 827 and the note there.

σῶν, πολέμῳ τε καὶ ποιη-
ταῖς δυνάμει θ' ὑπερφερού-
σης μεδέουσα χώρας,
δεῦρ' ἀφικοῦ λαβοῦσα τὴν
ἐν στρατιαῖς τε καὶ μάχαις
ἡμετέραν ξυνεργὸν
Νίκην, ἣ χορικῶν ἐστιν ἑταίρα,
τοῖς τ' ἐχθροῖσι μεθ' ἡμῶν στασιάζει.
νῦν οὖν δεῦρο φάνηθι· δεῖ
γὰρ τοῖς ἀνδράσι τοῖσδε πά-
σῃ τέχνῃ πορίσαι σε νί-
κην εἴπερ ποτὲ καὶ νῦν.

ἃ ξύνισμεν τοῖσιν ἵπποις, βουλόμεσθ' ἐπαινέσαι.
ἄξιοι δ' εἴσ' εὐλογεῖσθαι· πολλὰ γὰρ δὴ πράγματα
ξυνδιήνεγκαν μεθ' ἡμῶν, εἰσβολάς τε καὶ μάχας.
ἀλλὰ τἀν τῇ γῇ μὲν αὐτῶν οὐκ ἄγαν θαυμάζομεν,
ὡς ὅτ' εἰς τὰς ἱππαγωγοὺς εἰσεπήδων ἀνδρικῶς,
πριάμενοι κώθωνας, οἱ δὲ καὶ σκόροδα καὶ κρόμμυα·

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589. Νίκην] To bring victory to her favourite heroes was Athene's part in the earliest legends. In Homer, her appearance to Diomed, to Achilles, to Odysseus, was always an assurance of success; and in Hesiod (Scutum 339) she is described as "holding Victory in her immortal hands," Νίκην ἀθανάτης χερσὶν ... ἔχουσα. A statuette of Victory was an adornment of the great gold and ivory Athene in the Parthenon, though its exact position is uncertain; Pausanias i. 24; Pliny, N. H. xxxvi. 4. So intimate was her connexion with Victory that she was sometimes actually identified with it, Νίκη τ' Ἀθάνα Πολιὰς, Soph. Phil. 134; Eur. Ion 457, 1529. See an article by E. E. Sikes in Classical Review, ix, p. 280. Aristophanes, however, keeps to the true legend. Athene is not herself Victory, but she is the giver of victory to her chosen ones.

595–610. The Antepirrhema. In the Epirrhema the Knights sang the praises of their fathers and themselves. In the Antepirrhema they sing the praises of their horses, with special reference to an expedition against Corinth made under the command of Nicias in the preceding autumn, apparently as a counterpoise to Cleon's success at Sphacteria. The story is told

Land poetic, renowned, and strong,
First in battle and first in song,
Land whose equal never was seen,
Come to prosper our Choral band!
Bring thou with thee the Maiden bright,
Her who greets us in every fight,
VICTORY!
She in the choir-competition abides with us,
Always against our antagonists sides with us.
Come, great Goddess, appear to us,
Now, if ever, we pray,
Bring thou victory dear to us,
Crown thine Horsemen to-day.

What we witnessed with our horses we desire to eulogize.
Worthy they of praise and honour! many a deed of high emprize,
Many a raid and battle-onset they with us have jointly shared.
Yet their feats ashore surprise not, with their feats afloat compared,
When they bought them cans and garlic, bought them strings of onions too,
Leapt at once aboard the transports, all with manful hearts and true,

---

in the Fourth Book of Thucydides (chaps. 42–5): and the historian mentions that the expedition was accompanied by 200 ἱππεῖς in horse-transports, and that these ἱππεῖς mainly contributed to the victory of the Athenians in the obstinate combat which ensued immediately on their disembarkation upon Corinthian territory.

600. κώθωνας . . σκόροδα . . . κρόμμυα] These are the articles which soldiers and sailors, suddenly summoned to undertake an expedition, would busy themselves to procure. The κώθων was a campaigner's drinking-cup, said to have originated with the Lacedaemonians. It was very handy in an expedition, and easily carried in a knapsack, ἐπιτηδειότατον εἰς στρατείαν, καὶ εὐφορώτατον ἐν γυλίῳ; Athenaeus xi. 66. And it had a little ridge on its inner surface which, when the soldiers were compelled to drink muddy water, arrested the sediment and allowed only the clearer water to pass over to the drinker's lips. See the Commentary on Peace 1090. As to the σκόροδα and κρόμμυα which they carried in their knapsacks see Ach. 550, 1099, Peace 529, 1129, Frogs 654. And as to the

εἶτα τὰς κώπας λαβόντες ὥσπερ ἡμεῖς οἱ βροτοὶ
ἐμβαλόντες ἀνεβρύαξαν, ἱππαπαῖ, τίς ἐμβαλεῖ;
ληπτέον μᾶλλον. τί δρῶμεν; οὐκ ἐλᾷς, ὦ σαμφόρα;
ἐξεπήδων τ' ἐς Κόρινθον· εἶτα δ' οἱ νεώτατοι
ταῖς ὁπλαῖς ὤρυττον εὐνὰς καὶ μετῇσαν στρώματα·
ἤσθιον δὲ τοὺς παγούρους ἀντὶ ποίας Μηδικῆς,
εἴ τις ἐξέρποι θύραζε, κἀκ βυθοῦ θηρώμενοι·
ὥστ' ἔφη Θέωρος εἰπεῖν καρκίνον Κορίνθιον·
δεινά γ', ὦ Πόσειδον, εἰ μήτ' ἐν βυθῷ δυνήσομαι,
μήτε γῇ μήτ' ἐν θαλάττῃ, διαφυγεῖν τοὺς ἱππέας.

ΧΟ. ὦ φίλτατ' ἀνδρῶν καὶ νεανικώτατε,
ὅσην ἀπὼν παρέσχες ἡμῖν φροντίδα·
καὶ νῦν ἐπειδὴ σῶς ἐλήλυθας πάλιν,
ἄγγειλον ἡμῖν πῶς τὸ πρᾶγμ' ἠγωνίσω.

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ascription of manliness (ἀνδρικῶς) to dumb animals see Wasps 1090 and the note there.

602. ἱππαπαῖ] Ἔπαιξε παρὰ τὸ ῥυππαπαῖ, εἰρηκὼς ὡς ἐπὶ ἵππων. ἔστι δὲ τὸ ῥυππαπαῖ ἐπιφώνημα ναυτικόν.—Scholiast. See Wasps 909, Frogs 1073.

603. οὐκ ἐλᾷς, ὦ σαμφόρα;] These words are repeated in Clouds 1298, but there ἐλαύνω is used in reference to a horse's ordinary movement; here to the act of rowing. Σαμφόρας is a horse branded with a σίγμα (οἱ γὰρ Δωριεῖς τὸ σίγμα σὰν λέγουσιν, Scholiast); just as κοππατίας (Clouds 23) is a horse branded with a κόππα; the brand in each case signifying the horse's breed.

606. ποίας Μηδικῆς] This is the well-known *Medicago sativa*, which in England was formerly called *Snail-clover*, but is now more commonly known by the name of *Lucerne*. This plant, which has always been esteemed a most valuable fodder for horses and cattle (see Stebler and Schröter's *Best Forage Plants*, McAlpine's translation, p. 147) derived its name Μηδικὴ from the fact, or the belief, that it was first introduced into Europe by the Medes (or Persians) during their great invasion of Hellas; Pliny, N. H. xviii. 43. It was common in Italy during the Roman Empire; Virgil gives directions as to the season for sowing it, and it is discussed very fully by Pliny, ubi supra, and many other writers. It seems however to have subsequently disappeared from Italy, and to have been reintroduced there in the sixteenth century, whilst for two centuries later it was scarcely cultivated in England. See Miller and Martyn's Dict. s. v. *Medicago*.

608. Θέωρος] Who this Theorus was,

Took their seats upon the benches, dipped their oar-blades in the sea,
Pulled like any human beings, neighing out their *Hippapae!*
Pull my hearties, pull your strongest, don't be shirking, Sigma-brand!
Then they leapt ashore at Corinth, and the youngest of the band
Hollowed with their hoofs their couches or for bedding searched about.
And they fed on crabs, for clover, if they met one crawling out,
Or detected any lurking in the Ocean's deepest bed,
Till at length a crab of Corinth, so Theorus tells us, said:
Hard it is, my Lord Poseidon, if the Knights we cannot flee
Even in the depths of Ocean, anywhere by land or sea.

CHOR. Dearest of men, my lustiest, trustiest friend,
Good lack! how anxious has your absence made us!
But now that safe and sound you are come again,
Say what has happened, and how went the fight.

---

and why he is selected to make the remark, is unknown. He *may* be the κόλαξ more than once satirized in the Wasps, or again he may be, as Blaydes thinks, one of the Knights themselves. There seems to be no ground for Reiske's ingenious suggestion that καρκίνος was an Athenian nickname for a Corinthian. The epithet Κορίνθιος is added here to distinguish the Corinthian crustacean from the well-known Tragic poet, the "poetic Crabbe" of Athens. In the lines which follow there is doubtless a reference, as has often been pointed out, to the Scolium of Timocreon, to which the poet has already referred in Acharnians 532-4. The Scholiast thinks it necessary to mention that Poseidon was specially worshipped at Corinth; but it is not on that account that he is invoked here. The crabs, complaining that the horses follow them into the sea, would naturally raise their protest to Poseidon, as the Lord of both sea and horses.

611. ὦ φίλτατ' ἀνδρῶν] The Parabasis is over, and the Sausage-seller, who at its commencement had just gone off to try conclusions with Paphlagon before the βουλή, now returns to the stage, and is cordially welcomed by the Chorus from the orchestra. Apparently they never expected to see him alive again. But the first bolt threatened by Paphlagon supra 395 has missed fire, and the Sausage-seller is returning in triumph. The second bolt is still to come. Before the Parabasis the controversy was merely between the rivals *inter se*. Now the appeal is first to the Council, and secondly to the People in the Public Assembly.

ΑΛ. τί δ' ἄλλο γ' εἰ μὴ Νικόβουλος ἐγενόμην;
ΧΟ. νῦν ἄρ' ἄξιόν γε πᾶσίν ἐστιν ἐπολολύξαι. [στρ.
ὦ καλὰ λέγων, πολὺ δ' ἀ-
μείνον' ἔτι τῶν λόγων
ἐργασάμεν', εἴθ' ἐπέλ-
θοις ἅπαντά μοι σαφῶς·
ὡς ἐγώ μοι δοκῶ
κἂν μακρὰν ὁδὸν διελθεῖν
ὥστ' ἀκοῦσαι. πρὸς τάδ', ὦ βέλ-
τιστε, θαρρήσας λέγ', ὡς ἅ-
παντες ἡδόμεσθά σοι.
ΑΛ. καὶ μὴν ἀκοῦσαί γ' ἄξιον τῶν πραγμάτων.
εὐθὺς γὰρ αὐτοῦ κατόπιν ἐνθένδ' ἵεμην·
ὁ δ' ἄρ' ἔνδον ἐλασίβροντ' ἀναρρηγνὺς ἔπη
τερατευόμενος ἤρειδε κατὰ τῶν ἱππέων,
κρημνοὺς ἐρείδων καὶ ξυνωμότας λέγων
πιθανώταθ'· ἡ βουλὴ δ' ἅπασ' ἀκροωμένη
ἐγένεθ' ὑπ' αὐτοῦ ψευδατραφάξυος πλέα,

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615. Νικόβουλος] Νικόβουλος and Νικόδημος are real Athenian names; and it may be, as Bergk suggests, that there is an allusion here to a Nicobulus whose epitaph is still in existence, Νικόβουλος Μυννίχου Εἰτεαῖος· Σῆς ἀρετῆς ἕστηκεν ἐν Ἑλλάδι πλεῖστα τροπαῖα. But it seems more probable that the name is used here merely as a comic method of announcing the result of the contest before the Council.

616–23. νῦν ἄρ' ἄξιόν κ.τ.λ.] This little ode at the commencement of the Sausage-seller's narrative, the antistrophe to which will be found at the conclusion of that narrative, begins with a trochaic tetrameter brachycatalectic (i.e. with a trochee short). The remaining nine lines are all dimeters; the first, second, third, and fifth being cretico-paeonics, and the fourth, sixth, seventh, eighth, and ninth trochaics. It seems to me however extremely probable that all the first five lines should be cretico-paeonic, and that, as Bentley suggests, the fourth line in the strophe should be read -θοις ἅπαν μοι σαφῶς, and in the antistrophe καὶ δόλοις ποικίλοις. But I have made no alteration, since Aristophanes often mingles these two metres, as for example in the three odes in the Peace, 346, 385, and 582.

624. καὶ μήν] The Sausage-seller now

S.S. How else but thus? The Council-victor I.
CHOR. Now may we, joyous, raise the song of sacred praise.
Fair the words you speak, but fairer
Are the deeds you do.
Far I'd go, This I know,
But to hear them through.
Now then tell us all the story,
All that, where you went, befell;
Fearless be, Sure that we
All delight in all you tell.
S.S. Aye and 'tis worth the hearing. When behind him
I reached the Council-chamber, there was he
Crashing and dashing, hurling at the Knights
Strange wonder-working thunder-driving words,
Calling them all, with all-persuading force,
CONSPIRATORS! And all the Council, hearing,
Grew full of lying orach at his talk,

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gives, in detail, an account of the proceedings before the βουλή. And although the main topic is the discomfiture of Paphlagon, the narrative is hardly less satirical upon the βουλή itself.

627. ἱππέων] Observe that Paphlagon does not attack his own personal rival, the Sausage-seller. He launches out against the Knights, the real antagonists of Cleon, and we shall not, I think, be far wrong in believing that Aristophanes is here describing some actual outburst of Cleon against the Knights, possibly on the occasion, mentioned in the opening lines of the Acharnians, of their forcing him to disgorge the five talents which he had received as a bribe. It would be quite in his way to denounce his accusers as συνωμότας, "that word of fear." See the note on 234 supra. And the poet is probably also thinking of Cleon's attack upon himself in the βουλή, Ach. 379–82. Aristophanes describes him as speaking πιθανώτατα, and Thucydides twice declares that he was τῷ δήμῳ παρὰ πολὺ ἐν τῷ τότε πιθανώτατος, iii. 36, iv. 21.

630. ψευδατραφάξυος] The ἀτράφαξυς (ἀδράφαξυς Theophrastus, ἀτράφαξις Dioscorides) was a species of *orach*, akin to, but apparently not identical with, our *tall shrubby orach* (*Atriplex Halimus*). Its seed springs up in a week, ἀδράφαξυς ὀγδοαία (διαφύεται) Theophrastus vii. 1. 3; and "the shoots will

κἄβλεψε νᾶπυ, καὶ τὰ μέτωπ᾽ ἀνέσπασεν.
κἀγωγ᾽ ὅτε δὴ ᾽γνων ἐνδεχομένην τοὺς λόγους
καὶ τοῖς φενακισμοῖσιν ἐξαπατωμένην,
ἄγε δὴ Σκίταλοι καὶ Φένακες, ἦν δ᾽ ἐγὼ,
Βερέσχεθοί τε καὶ Κόβαλοι καὶ Μόθων,
ἀγορά τ᾽, ἐν ᾗ παῖς ὢν ἐπαιδεύθην ἐγὼ,
νῦν μοι θράσος καὶ γλῶτταν εὔπορον δότε
φωνήν τ᾽ ἀναιδῆ. ταῦτα φροντίζοντί μοι
ἐκ δεξιᾶς ἀπέπαρδε καταπύγων ἀνήρ.
κἀγὼ προσέκυσα· κᾆτα τῷ πρωκτῷ θενὼν
τὴν κιγκλίδ᾽ ἐξήραξα, κἀναχανὼν μέγα
ἀνέκραγον· ὦ βουλὴ, λόγους ἀγαθοὺς φέρων
εὐαγγελίσασθαι πρῶτον ὑμῖν βούλομαι·

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in one month be two feet long" (Miller and Martyn). It has therefore been found impossible to keep an orach hedge in good order, for "if allowed to grow wild it will spread several feet in compass." It therefore became, and is here used as, an emblem of rapid growth. The prefix *ψευδ-* means not that it was a spurious orach, but that it was a rapid growth of lies. The Scholiast rightly explains the word by *πλήρης ψευσμάτων. ἀτράφαξις δὲ εἶδος λαχάνου, ὃ ταχέως εἰς μέγεθος αὔξεται.*

631. *τὰ μέτωπ᾽ ἀνέσπασεν*] We more commonly find in this connexion *τὰς ὀφρῦς ἀνέσπασεν.* The phrase does not mean, as the Scholiast supposes, *συνέστειλε τὰς ὀφρῦς, καὶ τοῦτο δὴ δεῖγμα ὀργῆς*: it involves no idea of anger; it means to *purse* or *pucker up* the brow, as if the mind were busy on some serious matter. So when Iago is throwing out his mysterious hints about Desdemona, Othello says:

> Thou didst contract and purse thy brow together,
> As if thou then hadst shut up in thy brain
> Some horrible conceit (iii. 3).

The phrase *τὰς ὀφρῦς* &c. *ἀνασπᾶν* is rightly explained by the Oxford Lexicographers as meaning "to put on a grave and important look," and they illustrate it by many examples, of which perhaps the most convincing is the curious passage in Xen. Symp. iii. 10, where each guest in turn is asked on what he most plumes himself, *ἐπὶ τίνι μέγα φρονεῖς;* Presently the question is put to Socrates himself. And he, *μάλα σεμνῶς ἀνασπάσας τὸ πρόσωπον,* replies *On the business of a pimp.* And when the company begin to laugh, he

Wore mustard looks, and puckered up their brows.
So when I saw them taking in his words,
Gulled by his knavish tricks, *Ye Gods*, said I,
Ye Gods of knavery, Skitals, and Phenaces,
And ye Beresceths, Cobals, Mothon, and
Thou Agora, whence my youthful training came,
Now give me boldness and a ready tongue
And shameless voice! And as I pondered thus,
I heard a loud explosion on my right,
And made my reverence; then I dashed apart
The railing-wicket, opened wide my mouth,
And cried aloud, *O Council, I have got*
Some lovely news which first I bring to you.

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says "O you may laugh, but I am sure that I could make a lot of money in that business." There can be no note of anger in the phrase there, any more than there can be in Acharnians 1069.

634. Σκίταλοι] About to address this august assembly for the first time, the Sausage-seller summons to his aid all the Powers of Impudence and Trickery. He invokes them under fancy names, some apparently improvised by himself at the moment. The Σκῖτᾶλοι and Βερέσχεθοι are quite unknown, but the former appear to be Powers of Frivolity from Σκίτων explained by Photius to be equivalent to ἀσθενὴς, οὐδενὸς ἄξιος, whilst the latter are, according to the Scholiast, οἱ ἀνόητοι, Powers of Folly. Φένᾶκες of course are Powers of cheating; Κόβαλοι, imps of trickery; and Μόθων, the spirit of drunken wantonness. See the Commentary on Plutus 279.

638. φωνήν τ' ἀναιδῆ] This is the μιαρὰ φωνὴ, the loud brutal voice which, we heard long ago (supra 218), was one of the chief requisites for a demagogue.

640. προσέκυσα] *I made my reverence.* προσεκύνησα, ὥσπερ σημείου τινὸς δοθέντος.—Scholiast.

641. τὴν κιγκλίδ'] The Council in the Council-chamber, like the dicasts in the dicasteries, were fenced off from the public by a low railing, δρύφακτοι, something in the style of the altar-rails in one of our churches. And just as in our altar-rails a part swings open to admit of the entrance of the Priests, so also in the δρύφακτοι did a part swing open to admit of the entrance of the Councillors or the dicasts, as the case might be. This entrance-gate was the κιγκλὶς, which the Sausage-seller burst open in the unmannerly way he is here depicting. See the notes on Wasps 124, 386.

ἐξ οὗ γὰρ ἡμῖν ὁ πόλεμος κατερράγη,
οὐπώποτ' ἀφύας εἶδον ἀξιωτέρας.
οἱ δ' εὐθέως τὰ πρόσωπα διεγαλήνισαν·
εἶτ' ἐστεφάνουν μ' εὐαγγέλια· κἀγὼ 'φρασα
αὐτοῖς ἀπόρρητον ποιησάμενος, ταχύ,
ἵνα τὰς ἀφύας ὠνοῖντο πολλὰς τοὐβολοῦ,
τῶν δημιουργῶν συλλαβεῖν τὰ τρύβλια.
οἱ δ' ἀνεκρότησαν καὶ πρὸς ἔμ' ἐκεχήνεσαν.
ὁ δ' ὑπονοήσας, ὁ Παφλαγών, εἰδὼς θ' ἅμα
οἷς ἥδεθ' ἡ βουλὴ μάλιστα ῥήμασιν,
γνώμην ἔλεξεν· ἄνδρες, ἤδη μοι δοκεῖ
ἐπὶ συμφοραῖς ἀγαθαῖσιν εἰσηγγελμέναις
εὐαγγέλια θύειν ἑκατὸν βοῦς τῇ θεῷ.
ἐπένευσεν εἰς ἐκεῖνον ἡ βουλὴ πάλιν.
κἄγωγ' ὅτε δὴ 'γνων τοῖς βολίτοις ἡττημένος,
διηκοσίῃσι βουσὶν ὑπερηκόντισα·
τῇ δ' Ἀγροτέρᾳ κατὰ χιλιῶν παρῄνεσα
εὐχὴν ποιήσασθαι χιμάρων εἰσαύριον,
αἱ τριχίδες εἰ γενοίαθ' ἑκατὸν τοὐβολοῦ.

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646. τὰ πρόσωπα διεγαλήνισαν] *Smoothed down their countenances*, changing them, as it were, from storm to calm. "Vultum tranquillavi," Plautus, Capt. i. 2. 21.

648. ἀπόρρητον ποιησάμενος] *Making it a secret*, that is, stipulating that they should not divulge it to any one. The phrase is not an uncommon one. Mitchell refers to Hdt. ix. 45, 94; Xen. Anab. vii. 6. 43, where exactly the same words are employed in exactly the same signification.

650. δημιουργῶν] *Of the manufacturers*; τῶν σκευοποιῶν, τῶν κεραμέων.—Scholiast. They are to lay hands on, and collect, all the platters that are in the stores of the artificers; for the purpose of receiving and taking home τὰς ἀφύας. Cf. Birds 77.

656. τῇ θεῷ] That is, to Athene. There was no need to mention her name. To every Athenian she was emphatically "the Goddess."

660. τῇ Ἀγροτέρᾳ] *To the huntress Artemis*. Cf. Thesm. 115, Lys. 1262, Pausanias i. 19. 7. The Temple of Artemis Ἀγροτέρα stood on the bank of the Ilissus at a spot called Agrae, where Artemis was believed, on her first arrival in Attica after leaving the island of Delos, to have inaugurated

For never, never, since the War broke out,
Have I seen pilchards cheaper than to-day.
They calmed their brows and grew serene at once,
And crowned me for my news; and I suggested,
Bidding them keep it secret, that forthwith,
To buy these pilchards, many for a penny,
'Twere best to seize the cups in all the shops.
They clapped their hands, and turned agape to me.
But Paphlagon perceived, and well aware
What kind of measures please the Council best,
Proposed a resolution; *Sirs,* quoth he,
I move that for these happy tidings brought,
One hundred beeves be offered to Athene.
The Council instantly inclined to him.
So, overpowered with cow-dung, in a trice
I overshot him with *two hundred beeves.*
And *vow,* said I, *to slay to-morrow morn,*
If pilchards sell one hundred for an obol,
A thousand she-goats to our huntress Queen.

---

her favourite sport of hunting. There every year, on the 6th of Thargelion, five hundred χίμαιραι were sacrificed τῇ Ἀγροτέρᾳ in perpetual remembrance of the battle of Marathon. The reason of that sacrifice is told, as Kuster observed, by Xenophon, Anabasis iii. 2. 12; and with variations by Aelian, V.H. ii. 25, and the Scholiast here. On that memorable evening, just before the armies closed, the Athenians, by the mouth of either Miltiades or the polemarch Callimachus, vowed a vow τῇ Ἀγροτέρᾳ, that if she granted them the victory they would offer upon her altar a χίμαιρα for every Persian slain. They had not however reckoned on the completeness of their victory. No less than 6,400 of the Persians were slain, and it was found impossible to provide so many χίμαιραι. And the vow was therefore commuted into a yearly sacrifice of five hundred. It is to this sacrifice that the Sausage-seller is here referring; and he proposes to sacrifice, though for this year only, as a thank-offering for the cheap supply of pilchards, double the number of she-goats which year by year were offered at the shrine of Artemis as a thank-offering for their great national victory.

ἐκαραδόκησεν εἰς ἔμ᾽ ἡ βουλὴ πάλιν.
ὁ δὲ ταῦτ᾽ ἀκούσας ἐκπλαγεὶς ἐφληνάφα.
κᾆθ᾽ εἷλκον αὐτὸν οἱ πρυτάνεις χοἰ τοξόται.
οἱ δ᾽ ἐθορύβουν περὶ τῶν ἀφύων ἑστηκότες·
ὁ δ᾽ ἠντιβόλει γ᾽ αὐτοὺς ὀλίγον μεῖναι χρόνον,
ἵν᾽ ἅτθ᾽ ὁ κῆρυξ οὐκ Λακεδαίμονος λέγει
πύθησθ᾽· ἀφῖκται γὰρ περὶ σπονδῶν, λέγων.
οἱ δ᾽ ἐξ ἑνὸς στόματος ἅπαντες ἀνέκραγον·
νυνὶ περὶ σπονδῶν; ἐπειδή γ᾽, ὦ μέλε,
ᾔσθοντο τὰς ἀφύας παρ᾽ ἡμῖν ἀξίας;
οὐ δεόμεθα σπονδῶν· ὁ πόλεμος ἑρπέτω.
ἐκεκράγεσάν τε τοὺς πρυτάνεις ἀφιέναι·
εἶθ᾽ ὑπερεπήδων τοὺς δρυφάκτους πανταχῇ.
ἐγὼ δὲ τὰ κορίανν᾽ ἐπριάμην ὑποδραμὼν
ἅπαντα τά τε γήτει᾽ ὅσ᾽ ἦν ἐν τἀγορᾷ·
ἔπειτα ταῖς ἀφύαις ἐδίδουν ἡδύσματα
ἀποροῦσιν αὐτοῖς προῖκα, κἀχαριζόμην.
οἱ δ᾽ ὑπερεπῄνουν ὑπερεπύππαζόν τέ με
ἅπαντες οὕτως ὥστε τὴν βουλὴν ὅλην
ὀβολοῦ κοριάννοις ἀναλαβὼν ἐλήλυθα.

ΧΟ. πάντα τοι πέπραγας οἷα χρὴ τὸν εὐτυχοῦντα· [αντ.

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664. ἐφληνάφα] *Began to babble; talked incoherently*, Clouds 1475. In the next line εἷλκον αὐτὸν, *were for haling him off*; Wasps 793 and the note there. The Prytanes would give the order, and the Scythian archers would execute it. See Acharnians 54.

673. ὁ πόλεμος ἑρπέτω] This phrase, expressive of a reckless indifference to the matter, is employed again in Lysistrata 129, 130. It was doubtless, for some reason or other, very familiar to the audience, and possibly this little speech is a caricature of the answer given by Cleon to Archeptolemus and his peace-proposals (infra 794), the cheap pilchards taking the place here of the Spartans blockaded in Sphacteria.

675. τοὺς δρυφάκτους] The κιγκλὶς was open (supra 641), but they are so eager to get to the fish that they will not stop to press through it, which with their numbers would be a tedious process, but jump over the railing itself in every direction.

Back came their heads, expectantly, to me.
He, dazed at this, went babbling idly on;
So then the Prytanes and the Archers seized him.
And *they* stood up, and raved about the pilchards;
And *he* kept begging them to wait awhile
And hear the tale the Spartan Envoy brings;
He has just arrived about a peace, shrieked he.
But all the Council with one voice exclaimed,
What! NOW about a peace? No doubt, my man,
Now they've heard pilchards are so cheap at Athens!
We want no truces; let the War go on!
With that, *Dismiss us, Prytanes!* shouted they;
And overleaped the railings everywhere.
And I slipped out, and purchased all the leeks
And all the coriander in the market;
And as they stood perplexed, I gave them all
Of my free bounty garnish for their fish.
And they so praised and purred about me, that
With just one obol's worth of coriander
I've all the Council won, and here I am.

CHOR. What rising men should do   Has all been done by you.

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676. *κορίαννα*] Not coriander *seeds*, but coriander *leaves*, which the ancients used as garnish for their fish, much as we nowadays use fennel with our mackerel. The plant is the *Coriandrum sativum*, the "Common or Great Coriander" (Miller and Martyn), which is a native of the south of Europe, and is found wild in some parts of England. Though little used at present, it was formerly in much request as a culinary herb for salads and other purposes.

678. *ταῖς ἀφύαις ἡδύσματα*] So Wasps 496 *ἢν δὲ γήτειον προσαίτῃ ταῖς ἀφύαις ἥδυσμά τι.*

680. *ὑπερεπύππαζον*] *Kept crying πύππαξ over me.* *πύππαξ ἐπεφώνουν, ὃ ἡμεῖς ποππύζειν λέγομεν.*—Scholiast. The ejaculation *πύππαξ* is variously explained by the grammarians, and doubtless its meaning varies according to circumstances. Phrynichus (Bekkeri 69. 7) calls it an *ἐπίρρημα θαυμασμοῦ*; Photius s. v. an *ἐπίφθεγμα σχετλιασμοῦ*; but this Hesychius appears to deny. Here it seems to denote admiration, as in Plato, Euthydemus chap. 28 (303 A). For *ποππύζειν* cf. Wasps 626.

εὗρε δ᾽ ὁ πανοῦργος ἕτε-
ρον πολὺ πανουργίαις
μείζοσι κεκασμένον,
καὶ δόλοισι ποικίλοις,
ῥήμασίν θ᾽ αἱμύλοις.
ἀλλ᾽ ὅπως ἀγωνιεῖ φρόν-
τιζε τἀπίλοιπ᾽ ἄριστα·
συμμάχους δ᾽ ἡμᾶς ἔχων εὔ-
νους ἐπίστασαι πάλαι.

ΑΛ. *καὶ μὴν ὁ Παφλαγὼν οὑτοσὶ προσέρχεται,*
ὠθῶν κολόκυμα καὶ ταράττων καὶ κυκῶν,
ὡς δὴ καταπιόμενός με. μορμὼ τοῦ θράσους.

ΠΑ. *εἰ μή σ᾽ ἀπολέσαιμ᾽, εἴ τι τῶν αὐτῶν ἐμοὶ*
ψευδῶν ἐνείη, διαπέσοιμι πανταχῇ.

ΑΛ. *ἥσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις,*
ἀπεπυδάρισα μόθωνα, περιεκόκκυσα.

ΠΑ. *οὔ τοι μὰ τὴν Δήμητρ᾽, ἐὰν μή σ᾽ ἐκφάγω*
ἐκ τῆσδε τῆς γῆς, οὐδέποτε βιώσομαι.

ΑΛ. *ἢν μὴ ᾽κφάγῃς; ἐγὼ δέ γ᾽, ἢν μή σ᾽ ἐκπίω,*
κᾆτ᾽ ἐκροφήσας αὐτὸς ἐπιδιαρραγῶ.

ΠΑ. *ἀπολῶ σε νὴ τὴν προεδρίαν τὴν ἐκ Πύλου.*

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685. *κεκασμένον*] *Adorned.* *κεκοσμημένον.*—Scholiast. Kock refers to Iliad iv. 339, where Agamemnon addresses Odysseus with the words *καὶ σύ, κακοῖσι δόλοισι κεκασμένε, κερδαλεόφρον.*

691. *Παφλαγών*] Paphlagon returns, after his failure before the Council, raging with spitefulness and wrath, though still confident in his influence over Demus. The Sausage-seller, for his part, is more insolent and cock-a-hoop than ever. The contest before the *βουλή* is described in a single speech; the contest before the Demus will occupy, practically, the remainder of the play.

692. *κολόκυμα*] Κόλον κῦμα. The ground-swell before or after a storm when the sea, "too full for sound and foam," heaves to and fro without breaking in waves. This is the real meaning of the various interpretations given to the word by the old grammarians. *κολόκυμα· τὸ κωφὸν κῦμα, καὶ μὴ ἐπικαχλάζον.*— Suidas. *τὸ τυφλὸν κῦμα, οἱ δὲ τὸ μικρὸν κῦμα.*—Hesychius. *τὸ κολοβὸν κῦμα, ὅπερ τυφλὸν διὰ τὸ μὴ καχλάζειν λέγουσιν. ὅπερ τινὲς κωφὸν*

He, the rascal, now has met a
　　Bigger rascal still,
Full of guile　　Plot and wile
　　Full of knavish skill.
Mind you carry through the conflict
In the same undaunted guise.
Well you know　　Long ago
We're your faithful true allies.

S.S. See here comes Paphlagon, driving on before him
A long ground-swell, all fuss and fury, thinking
To drink me up. Boh! for your impudent bluster.

PAPH. O if I've any of my old lies left,
And don't destroy you, may I fall to bits!

S.S. I like your threats; I'm wonderfully tickled
To hear you fume; I skip and cuckoo around you.

PAPH. O by Demeter, if I eat you not
Out of the land, I'll never live at all.

S.S. You won't? Nor I, unless I drink you up,
And swill you up, and burst myself withal.

PAPH. I'll crush you, by my Pylus-won precedence.

καλοῦσι, τὸ μὴ ἐπηχοῦν μηδὲ καχλάζον.—Scholiasts here. See Homer's Iliad xiv. 16–19. The two words ταράττω and κυκῶ are often conjoined, and are applied to Cleon's methods Peace 320, 654, and recommended to his assailants, supra 251. cf. Ach. 688.

693. καταπιόμενος] Having regard to the repetition of this language a few lines below, we may suspect that the poet is intending to caricature some graphic phrase of Cleon's oratory. As to μορμὼ see the note on Ach. 582.

696. ψολοκομπίαις] "*Vapoury bombastic boasts*," Mitchell. The Sausage-seller capers round Paphlagon in vulgar triumph, snapping his fingers, as Mitchell says, and crying "cuckoo." πυδαρίζειν is explained by the Scholiast and grammarians as equivalent to ἅλλεσθαι. μόθων is a drunken sailor's hornpipe. φορτικὸν ὄρχημα καὶ ναυτικόν.—Pollux iv. 101. ὄρχημα φορτικὸν καὶ κορδακῶδες.—Photius. φορτικὸν ὀρχήσεως εἶδος.—Scholiast.

702. προεδρίαν] Cleon was, in all probability, sitting at this very moment in the front row of the audience. And the Sausage-seller, in his retort, would point first to the demagogue enjoying

ΑΛ. ἰδοὺ προεδρίαν· οἷον ὄψομαί σ' ἐγὼ
ἐκ τῆς προεδρίας ἔσχατον θεώμενον.
ΠΑ. ἐν τῷ ξύλῳ δήσω σε νὴ τὸν οὐρανόν.
ΑΛ. ὡς ὀξύθυμος. φέρε τί σοι δῶ καταφαγεῖν;
ἐπὶ τῷ φάγοις ἥδιστ' ἄν; ἐπὶ βαλλαντίῳ;
ΠΑ. ἐξαρπάσομαί σου τοῖς ὄνυξι τἄντερα.
ΑΛ. ἀπονυχιῶ σου τἀν Πρυτανείῳ σιτία.
ΠΑ. ἕλξω σε πρὸς τὸν δῆμον, ἵνα δῷς μοι δίκην.
ΑΛ. κἀγὼ δέ σ' ἕλξω καὶ διαβαλῶ πλείονα.
ΠΑ. ἀλλ', ὦ πόνηρε, σοὶ μὲν οὐδὲν πείθεται·
ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω.
ΑΛ. ὡς σφόδρα σὺ τὸν δῆμον σεαυτοῦ νενόμικας.
ΠΑ. ἐπίσταμαι γὰρ αὐτὸν οἷς ψωμίζεται.
ΑΛ. κᾆθ' ὥσπερ αἱ τίτθαι γε σιτίζεις κακῶς.
μασώμενος γὰρ τῷ μὲν ὀλίγον ἐντίθεις,
αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.
ΠΑ. καὶ νὴ Δί' ὑπό γε δεξιότητος τῆς ἐμῆς
δύναμαι ποιεῖν τὸν δῆμον εὐρὺν καὶ στενόν.
ΑΛ. χὠ πρωκτὸς οὑμὸς τουτογὶ σοφίζεται.
ΠΑ. οὐκ, ὦγάθ', ἐν βουλῇ με δόξεις καθυβρίσαι.

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his *προεδρία* there, and then to the seats at the very back of the auditorium.

707. ἐπὶ τῷ κ.τ.λ.] *On what would you most like to dine? On a money-bag?* Although ἐπὶ, used in this manner, sometimes refers to the garnish or adjunct to the principal food (Ach. 835), yet it also frequently, as here, introduces the principal food itself. The money-bag is itself the meal: cf. Hesiod's δωροφάγοι βασιλῆες (W. and D. 264). And the compounds ἐπιδειπνεῖν infra 1140, Eccl. 1178, and ἐπεσθίειν Plutus 1005, involve no idea of an adjunct to the meals. In this little speech the Sausage-seller appears to be purposely irritating Paphlagon by addressing him as if he were a savage dog, "the watch-dog of the State" as he was accustomed to style himself. If that were his intention, it seems to have been entirely successful.

708. ἐξαρπάσομαι] It seems hardly possible that there should be here any allusion, as the Scholiast suggests, to the comparison of Paphlagon (supra 205) to an eagle, ὅτι ἀγκύλαις ταῖς χερσὶν ἁρπάζων φέρει. Nor do I think he is right, though the Commentators generally adopt the same view, in giving to

S.S. Precedence, is it? I'm in hopes to see you
In the last tier, instead of here in front.
PAPH. By Heaven, I'll clap you in the public stocks.
S.S. How fierce it's growing! what would it like to eat?
What is its favourite dainty? Money-bags?
PAPH. I'll tear your guts out with my nails, I will.
S.S. I'll scratch your Town Hall dinners out, I will.
PAPH. I'll hale you off to Demus; then you'll catch it.
S.S. Nay, I'll hale *you*, and then out-slander you.
PAPH. Alack, poor chap, he pays no heed to you,
But I can fool him to my heart's content.
S.S. How sure you seem that Demus is your own!
PAPH. Because I know the tit-bits he prefers.
S.S. And feed him badly as the nurses do.
You chew, and pop a morsel in his mouth,
But thrice as much you swallow down yourself.
PAPH. And I'm so dexterous-handed, I can make
Demus expand, and then contract again.
S.S. I can do that with many things, I trow.
PAPH. 'Twont be like bearding me in the Council now!

ἀπονυχίζω in the following line its ordinary sense of *paring, cutting short.* It is more probably intended, as Mitchell and others take it, as a play on Paphlagon's language τοῖς ὄνυξι, meaning *I will scratch out with my nails.* The word σιτία here, as supra 575, represents the σίτησις ἐν Πρυτανείῳ.

712. πείθεται] *He pays no heed to you; you have no influence with him.* He uses the present tense, both in this line and the next, because he is not *directly* referring to what is going to happen on their special appeal to Demus; he is stating generally what he considers the actual position of the Sausage-seller and himself.

714. δῆμον σεαυτοῦ] Of all the taunts in the play, one would suppose this line to have been the most unpalatable to Cleon, as he sat in the front row, with the audience who were in fact, though not in form, the Demus, laughing tumultuously behind him.

720. εὐρὺν καὶ στενόν] Meaning that he could mould the Demus into any form he pleased; it was like wax in his hands.

722. ἐν βουλῇ με δόξεις] Our contest before the Demus, he means, will be

ἴωμεν εἰς τὸν δῆμον. ΑΛ. *οὐδὲν κωλύει·*
ἰδού, βάδιζε, μηδὲν ἡμᾶς ἰσχέτω.
ΠΑ. *ὦ Δῆμε, δεῦρ' ἔξελθε.* ΑΛ. *νὴ Δί', ὦ πάτερ,*
ἔξελθε δῆτ'. ΠΑ. *ὦ Δημίδιον, ὦ φίλτατον,*
ἔξελθ', ἵν' εἰδῇς οἷα περιυβρίζομαι.
ΔΗΜΟΣ. *τίνες οἱ βοῶντες; οὐκ ἄπιτ' ἀπὸ τῆς θύρας;*
τὴν εἰρεσιώνην μου κατεσπαράξατε.
τίς, ὦ Παφλαγών, ἀδικεῖ σε; ΠΑ. *διὰ σὲ τύπτομαι*
ὑπὸ τουτουὶ καὶ τῶν νεανίσκων. ΔΗΜΟΣ. *τιή;*
ΠΑ. *ὁτιὴ φιλῶ σ', ὦ Δῆμ', ἐραστής τ' εἰμὶ σός.*
ΔΗΜΟΣ. *σὺ δ' εἶ τίς ἐτεόν;* ΑΛ. *ἀντεραστὴς τουτουί,*
ἐρῶν πάλαι σου, βουλόμενός τέ σ' εὖ ποιεῖν,
ἄλλοι τε πολλοὶ καὶ καλοί τε κἀγαθοί.
ἀλλ' οὐχ οἷοί τ' ἐσμὲν διὰ τουτονί. σὺ γὰρ
ὅμοιος εἶ τοῖς παισὶ τοῖς ἐρωμένοις·
τοὺς μὲν καλούς τε κἀγαθοὺς οὐ προσδέχει,
σαυτὸν δὲ λυχνοπώλαισι καὶ νευρορράφοις
καὶ σκυτοτόμοις καὶ βυρσοπώλαισιν δίδως.
ΠΑ. *εὖ γὰρ ποιῶ τὸν δῆμον.* ΑΛ. *εἰπέ νυν, τί δρῶν;*

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quite a different matter to our late contest before the Council. *There* you could insult me with impunity; you will find it otherwise here. When we are before the Demus, *you will not fancy yourself to be insulting me before the Council.*

725. *ὦ Δῆμ', ἔξελθε*] Now the two rivals press up to the door of Demus's house, clamouring for his immediate appearance. That some noisy scuffling and disturbance took place between them is plain from the first remarks which Demus makes.

728. *τίνες οἱ βοῶντες;*] Demus, the testy old gentleman described supra 40–3, now opens his door and comes out; and henceforth the Demus in the auditorium contemplates itself as Demus on the stage. He enters, complaining of the disturbance going on about his house, and declaring that these noisy and riotous fellows have smashed his *εἰρεσιώνη*, the harvest-wreath suspended over his door. The *εἰρεσιώνη* was an olive-branch wreathed with wool, wherein were stuck symbols of harvest and vintage, figs, bread-cakes, and vessels containing honey, and oil, and wine. It was borne about in the festival

No, come along to Demus. S.S. Aye, why not?
I'm ready; march; let nothing stop us now.
PAPH. O Demus, come out here. S.S. O yes, by Zeus,
Come out, my father. PAPH. Dearest darling Demus,
Come out, and hear how they're illtreating me!
DEMUS. What's all this shouting? go away, you fellows.
You've smashed my harvest-garland all to bits!
Who wrongs you, Paphlagon? PAPH. He, and these young men,
Keep beating me because of you. DEMUS. Why so?
PAPH. Because I love you and adore you, Demus.
DEMUS. (*To S.S.*) And who are you? S.S. A rival for your love.
Long have I loved, and sought to do you good,
With many another honest gentleman,
But Paphlagon won't let us. You yourself,
Excuse me sir, are like the boys with lovers.
The honest gentlemen you won't accept,
Yet give yourself to lantern-selling chaps,
To sinew-stitchers, cobblers, aye and tanners.
PAPH. Because I am good to Demus. S.S. Tell me how.

Pyanepsia (at the end of October), Plutarch, Theseus 22; and was afterwards hung out over the door of the house. See Wasps 399, Plutus 1054, and the notes there.

730. *τίς, ὦ Παφλαγών*] The first question which Demus asks betokens the high place which Paphlagon had contrived to acquire in his affection. In the latter's reply the *νεανίσκοι* are of course the youthful *ἱππεῖς* who form the Chorus of the play.

732. *φιλῶ . . . ἐραστής τ' εἰμί*] Looking at the Sausage-seller's retort, *ἀντεραστὴς τουτουὶ*, and his subsequent rebuke of Demus for being taken in by demagogues who say *ἐραστής τ' εἰμὶ σὸς, φιλῶ τέ σε*, we can hardly doubt that we have here the phraseology with which Cleon was accustomed to express his devotion to the Athenian Demus.

739. *λυχνοπώλαισι*] He is referring to Hyperbolus, the lamp-seller, infra 1315, Clouds 1065. It is probable that the other three words are all meant to apply to Cleon; for there seems no sense in the Scholiast's remark that the word *νευρορράφοις* refers to Lysicles because he was a *προβατοπώλης*.

ΠΑ. *ὅ τι; τὸν στρατηγὸν ὑποδραμὼν, τοὺς ἐκ Πύλου,*
πλεύσας ἐκεῖσε, τοὺς Λάκωνας ἤγαγον.
ΑΛ. *ἐγὼ δὲ περιπατῶν γ' ἀπ' ἐργαστηρίου*
ἕψοντος ἑτέρου τὴν χύτραν ὑφειλόμην.
ΠΑ. *καὶ μὴν ποιήσας αὐτίκα μάλ' ἐκκλησίαν,*
ὦ Δῆμ', ἵν' εἰδῇς ὁπότερος νῷν ἐστί σοι
εὐνούστερος, διάκρινον, ἵνα τοῦτον φιλῇς.
ΑΛ. *ναὶ ναὶ διάκρινον δῆτα, πλὴν μὴ 'ν τῇ πυκνί.*
ΔΗΜΟΣ. *οὐκ ἂν καθιζοίμην ἐν ἄλλῳ χωρίῳ·*
ἀλλ' εἰς τὸ πρόσθε χρὴ παριέν' ἐς τὴν πύκνα.
ΑΛ. *οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ὁ γὰρ γέρων*
οἴκοι μὲν ἀνδρῶν ἐστι δεξιώτατος,
ὅταν δ' ἐπὶ ταυτησὶ καθῆται τῆς πέτρας,
κέχηνεν ὥσπερ ἐμποδίζων ἰσχάδας.

ΧΟ. *νῦν δή σε πάντα δεῖ κάλων ἐξιέναι σεαυτοῦ,* [*στρ.*
καὶ λῆμα θούριον φορεῖν καὶ λόγους ἀφύκτους,

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742. *τὸν στρατηγὸν κ.τ.λ.*] I have adopted Bentley's reading of this line which gives a simple and satisfactory meaning, *I slipped in before the general*, says Paphlagon, *and having sailed to Pylus brought thence the Spartans as prisoners.* Bentley observes that the same expression *οἱ ἐκ Πύλου* is used of these prisoners infra 1201, Clouds 186. And indeed in the latter place it is supplemented, as here, by the explanatory words *the Laconians*; *τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.* The participle *ὑποδραμὼν*, like *ὑποθεῖν* infra 1161, means "to cut in, unexpectedly, before another." The *στρατηγὸς* is Demosthenes, who was really in command of the operations, though he did not bear the official name of *στρατηγὸς* until he was appointed to that office, conjointly with Cleon.

749. *ἐν τῇ πυκνί*] It is probable that during the Parabasis, while the stage was empty, some theatrical attendants had come in and arranged the stones in the foreground so that they bore a slight resemblance to the Pnyx; if indeed the entire structure had not been brought in while the Parabasis was proceeding.

751. *εἰς τὸ πρόσθε παριέναι*] *Ἔθος ἦν Ἀθήνησι καθαίρειν τὴν ἐκκλησίαν . . : μικροῖς πάνυ χοιριδίοις ἅπερ ὠνόμαζον καθάρσια.*—Harpocration s. v. *καθάρσιον.* The sacrificed sucking-pigs were carried round the limits of the place wherein the Assembly was to be held, and only those within that limit could take part in the proceedings of the meeting. *πάριτ' εἰς τὸ πρόσθε* was the formula

PAPH. 'Twas I slipped in before the general there
And sailed to Pylus, and brought back the Spartans.

S.S. And I walked round, and from the workshop stole
A mess of pottage, cooked by some one else.

PAPH. Come, make a full Assembly out of hand,
O Demus, do; then find which loves you best,
And so decide, and give that man your love.

S.S. O Demus, do. Not in the Pnyx however.

DEMUS. Aye, in the Pnyx, not elsewhere will I sit.
So forward all, move forward to the Pnyx.

S.S. O luckless me, I'm ruined! The old fellow
Is, when at home, the brightest man alive;
But once he sits upon this rock, he moons
With open mouth, as one who gapes for figs.

CHOR. Now loosen every hawser, now speed your bark along,
And mind your soul is eager, and mind your words are strong,

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whereby the κῆρυξ invited those who were without to come within the line of purification (Acharnians 43, 44, Eccl. 128, 129); and the same formula is repeated by Demus here in view of the proceedings about to commence.

755. ὥσπερ ἐμποδίζων ἰσχάδας] Like a boy, he means, opening his mouth as widely as he can, to catch the figs dangled before him. He is alluding to a favourite amusement of Athenian boys. A fig was tied by its stalk, ποδὶ, to a string, and either held or thrown up in the air to be caught by the boys in their mouths as it descended. Possibly the boys had to shut their eyes, since some signal, such as the cry of Μέγας Διόνυσος, was given when the attempts were to begin. For this, I imagine, is the game to which allusion is made in the anecdote told by Diogenes Laertius (v. 18) about Aristotle and Diogenes the Cynic. The latter offered the philosopher, who was something of an exquisite, a dried fig, expecting that he would refuse it, and having a scoff ready if he did so. But Aristotle, divining his purpose, accepted the fig, and observed *Diogenes has lost both his fig and his scoff.* Thereupon Diogenes offered him another. Aristotle took it, held it up aloft, as children do, and calling out Μέγας Διογένης, gave it back; μετεωρίσας, ὥσπερ τὰ παιδία, εἰπών τε Μέγας Διογένης, ἀπέδωκεν αὐτῷ. Demus, mooning on his benches (supra 396) is compared to children sitting with their mouths open to catch the figs.

756. νῦν δή] Demus now takes his seat as the audience in the mimic Pnyx,

ὅτοισι τόνδ' ὑπερβαλεῖ. ποικίλος γὰρ ἁνὴρ
κἀκ τῶν ἀμηχάνων πόρους εὐμήχανος πορίζειν.
πρὸς ταῦθ' ὅπως ἔξει πολὺς καὶ λαμπρὸς ἐς τὸν ἄνδρα.
ἀλλὰ φυλάττου, καὶ πρὶν ἐκεῖνον προσκεῖσθαί σοι, πρότερον σὺ
τοὺς δελφῖνας μετεωρίζου καὶ τὴν ἄκατον παραβάλλου.

ΠΑ. τῇ μὲν δεσποίνῃ Ἀθηναίῃ, τῇ τῆς πόλεως μεδεούσῃ,
εὔχομαι, εἰ μὲν περὶ τὸν δῆμον τὸν Ἀθηναίων γεγένημαι
βέλτιστος ἀνὴρ μετὰ Λυσικλέα καὶ Κύνναν καὶ Σαλαβακχώ,
ὥσπερ νυνὶ μηδὲν δράσας δειπνεῖν ἐν τῷ Πρυτανείῳ·

Paphlagon and the Sausage-seller representing the rival orators. At this supreme moment, while they are getting into their places, and the great controversy is about to commence, the Chorus seek to encourage their champion with five lines of exhortation and advice, the antistrophe to which will be found infra 836–40. The second and third lines are in that compound iambo-trochaic metre which the poet employs in Wasps 248–73 and elsewhere (see the note on Wasps 248); the other three are ordinary iambic tetrameters. The language, as befits the occasion, is full of Tragic reminiscences. The metaphor πάντα κάλων ἐξιέναι is found in Medea 278 (as also in Plato, Protag. chap. 24, 338 A, Lucian, Scytha (11), Alexander (57), Theodoret, H. E. i. 5 and elsewhere), and means, to borrow Dr. Verrall's explanation, "*to let out all your rope*; in modern phrase, *to set all sail.*" With line 759 the Scholiast compares Aesch. Prom. 59 δεινὸς γὰρ εὑρεῖν κἀξ ἀμηχάνων πόρον.

760. πολὺς καὶ λαμπρός] *Like a strong, fresh wind.* Cf. supra 430. Mitchell refers to Demosthenes (First against Aristogeiton 68, p. 787) πολὺς ἔπνει καὶ λαμπρός.

762. τοὺς δελφῖνας μετεωρίζου] The δελφὶς was a dolphin-shaped mass of lead or iron, which was swung up to the yard-arm of a ship, for the purpose of falling upon an enemy's deck with crushing effect. The Scholiast describes it as σιδηροῦν κατασκεύασμα ἢ μολίβδινον, εἰς δελφῖνα ἐσχηματισμένον. τοῦτο δὲ ἐκ τῆς κεραίας τοῦ ἱστοῦ αἱ ναυμαχοῦσαι ἠφίεσαν εἰς τὰς τῶν πολεμίων, καὶ κατεδύοντο. The first thing for the sailors to do was to hoist the δελφὶς up (τοὺς δελφῖνας μετεωρίζου); and the second was to lay their ship alongside the enemy's (τὴν ἄκατον παραβάλλου), so that the weight might project over, and be in a position to be dropped on, the hostile vessel. As to παραβάλλου cf. Frogs 180, 269. From the expression used by Thucydides vii. 41 αἱ κεραῖαι αἱ ἀπὸ τῶν ὁλκάδων δελφινοφόροι, some have supposed that these weights were mostly carried by defenceless merchant-

No subterfuge admitting; the man has many a trick
From hopeless things, in hopeless times, a hopeful course to pick.
Upon him with a whirlwind's force, impetuous, fresh and quick.
But keep on his movements a watch; and be sure that before he can deal you a blow,
You hoist to the mast your dolphins, and cast your vessel alongside the foe.

PAPH. To the Lady who over the city presides, to our mistress Athene, I pray
If beyond all the rest I am stoutest and best, in the service of Demus to-day,
Except Salabaccho, and Cynna the bold, and Lysicles—then in the Hall
May I dine as of late at the cost of the State for doing just nothing at all.

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men who, being without the protection of marines, ἐπιβάται, resorted to these artifices when in danger of being boarded. But however this may be, the term ἄκατος is used by the poets to denote *any* kind of ship, even a ship of war (Eur. Hec. 446, Orestes 342, Troades 1100), and here is undoubtedly used for the vessel which carried the δελφῖνας.

763. τῇ μὲν δεσποίνῃ κ.τ.λ.] Paphlagon, whom we shall presently find quite ready to pit himself against Themistocles, commences his oration by adopting the words of that statesman: who, to obtain the evacuation of Athens at the approach of the Persian hosts, succeeded in passing a decree τὴν μὲν πόλιν παρακαταθέσθαι τῇ Ἀθηνᾷ, τῇ Ἀθηνάων μεδεούσῃ κ.τ.λ., Plutarch, Themistocles, chap. 10. And compare 585 supra.

765. μετὰ Λυσικλέα κ.τ.λ.] Frere conjectures, and it seems very probable, that Cleon was accustomed to pronounce himself the foremost statesman of Athens, μετὰ Περικλέα, καὶ Κίμωνα, καὶ Θεμιστοκλέα: and that it is by way of parody on that vaunt that Aristophanes substitutes for these three great names those of a contemptible demagogue (see the Note on 132 supra) and two vulgar courtesans. In Wasps 1032 and Peace 755 the bold and baleful glances of Cynna are said to flash out of the eyes of Cleon; and it is suggested in the Commentary on the Wasps that Cynna may have been thought to inspire the truculent oratory of Cleon, just as Aspasia is supposed to have inspired the lofty eloquence of Pericles. In Thesm. 805 the demagogue Cleophon is postponed to Salabaccho, just as Cleon is here.

766. μηδὲν δράσας] For of course the σίτησις ἐν Πρυτανείῳ was designed for great deeds, and signal public services. The Scholiast says μηδὲν διαπραξάμενος ἔργον σπουδαῖον καὶ μέγα. φησὶ γὰρ ὅτι ἐπὶ μεγάλοις κατορθώμασι τὴν τιμὴν ταύτην Ἀθηναῖοι παρεῖχον τοῖς ἀγαθόν τι εὐεργετήσασιν αὐτούς. νῦν οὖν σκώπτει τὸν Κλέωνα, δι' ὧν αὐτὸν ὁμολογοῦντα ποιεῖ, ὅτι μηδὲν διαπραξάμενος τοιοῦτον ἔργον, τῆς ἐν Πρυτανείῳ σιτήσεως μετέσχεν.

εἰ δέ σε μισῶ καὶ μὴ περὶ σοῦ μάχομαι μόνος ἀντιβεβηκὼς,
ἀπολοίμην καὶ διαπρισθείην κατατμηθείην τε λέπαδνα.
ΑΛ. κἄγωγ', ὦ Δῆμ', εἰ μή σε φιλῶ καὶ μὴ στέργω, κατατμηθεὶς
ἑψοίμην ἐν περικομματίοις· κεἰ μὴ τούτοισι πέποιθας,
ἐπὶ ταυτησὶ κατακνησθείην ἐν μυττωτῷ μετὰ τυροῦ,
καὶ τῇ κρεάγρᾳ τῶν ὀρχιπέδων ἑλκοίμην ἐς Κεραμεικόν.
ΠΑ. καὶ πῶς ἂν ἐμοῦ μᾶλλόν σε φιλῶν, ὦ Δῆμε, γένοιτο πολίτης;
ὃς πρῶτα μὲν, ἡνίκ' ἐβούλευόν σοι, χρήματα πλεῖστ' ἀπέδειξα
ἐν τῷ κοινῷ, τοὺς μὲν στρεβλῶν, τοὺς δ' ἄγχων, τοὺς δὲ μεταιτῶν,
οὐ φροντίζων τῶν ἰδιωτῶν οὐδενὸς, εἰ σοὶ χαριοίμην.
ΑΛ. τοῦτο μὲν, ὦ Δῆμ', οὐδὲν σεμνόν· κἀγὼ γὰρ τοῦτό σε δράσω.
ἁρπάζων γὰρ τοὺς ἄρτους σοι τοὺς ἀλλοτρίους παραθήσω.
ὡς δ' οὐχὶ φιλεῖ σ' οὐδ' ἔστ' εὔνους, τοῦτ' αὐτό σε πρῶτα διδάξω,
ἀλλ' ἢ διὰ τοῦτ' αὔθ' ὁτιή σου τῆς ἀνθρακιᾶς ἀπολαύει.
σὲ γὰρ, ὃς Μήδοισι διεξιφίσω περὶ τῆς χώρας Μαραθῶνι,
καὶ νικήσας ἡμῖν μεγάλως ἐγγλωττοτυπεῖν παρέδωκας,
ἐπὶ ταῖσι πέτραις οὐ φροντίζει σκληρῶς σε καθήμενον οὕτως,
οὐχ ὥσπερ ἐγὼ ῥαψάμενός σοι τουτὶ φέρω. ἀλλ' ἐπαναίρου,
κᾆτα καθίζου μαλακῶς, ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμῖνι.

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767. *ἀντιβεβηκώς*] *Ἀνθιστάμενος τοῖς ἀδικεῖν σε προαιρουμένοις.*—Scholiast.

768. *λέπαδνα*] *Ἱμάντες πλατεῖς, οἷς ἀναδέονται οἱ τράχηλοι τῶν ἵππων πρὸς τὸ ζυγόν.*—Hesychius. Schol. Ven. on Iliad v. 729. *οἱ στηθιαῖοι λῶροι, ἢ οἱ μασχαλιστῆρες τῶν ἵππων. τοῦτο δὲ ὡς βυρσοπώλης εἶπεν. λείπει δὲ ἡ εἰς, ἵν' ᾖ εἰς λέπαδνα.*—Scholiast. *A horse's breastbands.*

770. *περικομματίοις*] *Mince-meat trimmings.* Cf. supra 372. Each of the rivals draws his self-imprecation from his own particular trade. *May I be cut up into leathern straps*, says the leather-seller. *May I be chopped into sausage-meat*, says the Sausage-seller. The language might of course be put into anybody's mouth. In one of Henry Harland's dainty Anglo-Italian idylls (the Lady Paramount) an old Italian commendatore exclaims, "I would sell myself to be chopped into sausage-meat, before I would become a party to any such carnival tricks." The latter part of the line is explained by the Scholiast to mean *εἰ μὴ πιστεύεις τούτῳ μου τῷ ὅρκῳ, ὀμοῦμαί σοι ἕτερον ὅρκον μείζονα.*

771. *ἐπὶ ταυτησί*] *Τὴν τράπεζαν δεικνὺς τὴν μαγειρικήν.*—Scholiast. See the note on 152 supra. A *μυττωτὸς*, the Scholiasts tell us, was a sort of salad composed of garlic (*σκορόδου*), cheese (*τυροῦ*),

But O if I hate you, nor stride to the van to protect you from woe and mishaps,
Then slay me, and flay me, and saw me to bits, to be cut into martingale straps.

S.S. And I, if I love you not, Demus, am game to be slaughtered by chopping and mincing,
And boiled in a sausage-meat pie; and if THAT is, you think, not entirely convincing,
Let me here, if you please, with a morsel of cheese, upon this to a salad be grated,
Or to far Cerameicus be dragged through the streets with my flesh-hook, and there be cremated.

PAPH. O Demus, how can there be ever a man who loves you as dearly as I?
When on *me* you relied your finances to guide, your Treasury never was dry,
I was begging of these, whilst those I would squeeze and rack to extort what was due,
And nought did I care how a townsman might fare, so long as I satisfied you.

S.S. Why, Demus, there's nothing to boast of in that; to do it I'm perfectly able.
I've only to steal from my comrade a meal, and serve it up hot on your table.
And as for his loving and wishing you well, it isn't for you that he cares,
Excepting indeed for the gain that he gets, and the snug little fire that he shares.
Why you, who at Marathon fought with the Medes, for Athens and Hellas contending,
And won the great battle, and left us a theme for our songs and our speeches unending,
He cares not a bit that so roughly you sit on the rocks, nor has dreamed of providing
Those seats with the thing I have stitched you and bring. Just lift yourself up and subside in
This ease-giving cushion for fear you should gall what at Salamis sat by the oar.

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oil (*ἐλαίου*), honey (*μέλιτος*), and leek (*πράσου*) all pounded together. Hence in the Peace the War-demon, preparing to pound into a salad (*καταμυττωτεύειν*) the various Hellenic cities, throws into his mortar Prasiae for leek, Megara for garlic, Sicily for cheese, and Athens for honey, Peace 242–52. As to the cook's *κρεάγρα* see Wasps 1155 and the note there. The Cerameicus to which he is to be dragged is of course the Cerameicus outside the City gates.

782. *ἐγγλωττοτυπεῖν*] *Σεμνολογεῖν τὰ ἐκείνων καὶ ἀεὶ ἐπὶ γλώττης ἔχειν.*—Scholiast. Alluding, as Mitchell puts it, to that tongue-coinage which the rhetorical mints of Athens were ever striking off in honour of the achievements at Marathon and Salamis.

785. *ἵνα μὴ τρίβῃς*] This is well illustrated by the language of the Scholiast on Thuc. ii. 93, defining *ὑπηρέσιον* as *τὸ κῶας ᾧ ἐπικάθηνται οἱ ἐρέσσοντες διὰ τὸ μὴ συντρίβεσθαι αὐτῶν τὰς πυγάς.*

ΔΗΜΟΣ. ἄνθρωπε, τίς εἶ; μῶν ἔγγονος εἶ τῶν Ἁρμοδίου τις ἐκείνων;
τοῦτό γέ τοί σου τοὔργον ἀληθῶς γενναῖον καὶ φιλόδημον.
ΠΑ. ὡς ἀπὸ μικρῶν εὔνους αὐτῷ θωπευματίων γεγένησαι.
ΑΛ. καὶ σὺ γὰρ αὐτὸν πολὺ μικροτέροις τούτων δελεάσμασιν εἷλες.
ΠΑ. καὶ μὴν εἴ πού τις ἀνὴρ ἐφάνη τῷ δήμῳ μᾶλλον ἀμύνων
ἢ μᾶλλον ἐμοῦ σε φιλῶν, ἐθέλω περὶ τῆς κεφαλῆς περιδόσθαι.
ΑΛ. καὶ πῶς σὺ φιλεῖς, ὃς τοῦτον ὁρῶν οἰκοῦντ' ἐν ταῖς πιθάκναισι
καὶ γυπαρίοις καὶ πυργιδίοις ἔτος ὄγδοον οὐκ ἐλεαίρεις,
ἀλλὰ καθείρξας αὐτὸν βλίττεις· Ἀρχεπτολέμου δὲ φέροντος
τὴν εἰρήνην ἐξεσκέδασας, τὰς πρεσβείας τ' ἀπελαύνεις

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786. *ἄνθρωπε, τίς εἶ;*] The delicious sensation imparted by the cosy little cushion thus slipped underneath him makes Demus alive to the fact that a new benefactor of unparalleled thoughtfulness and liberality has arisen in the City. Who can he be? Surely he must be of the same strain as Harmodius, the darling of the Athenian democracy. The Sausage-seller's little gifts to Demus are intended as a skit upon the doles and indulgences to the Athenian people, chiefly in their character as dicasts, by which Cleon had won their hearts.

788. *ὡς ἀπὸ μικρῶν κ.τ.λ.*] This line is supposed by Van Leeuwen to be addressed to Demus; but it is generally, and no doubt rightly, considered to be addressed to the Sausage-seller, who accordingly answers it. *εὔνους τῷ Δήμῳ* is almost a technical phrase in Athenian politics. See supra 779, where Mitchell quotes Xen. de Rep. Ath. iii. 10 *ἐν οὐδεμιᾷ πόλει τὸ βέλτιστον εὔνουν ἐστὶ τῷ Δήμῳ ἀλλὰ τὸ κάκιστον ἐν ἑκάστῃ πόλει εὔνουν τῷ Δήμῳ*, and Lysias against Agoratus 13, where the speaker says of Theramenes, *στρατηγὸν χειροτονηθέντα ἀπεδοκιμάσατε, οὐ νομίζοντες εὔνουν εἶναι τῷ πλήθει τῷ ὑμετέρῳ.* Many other instances might be cited. Paphlagon here says, *With what trivial bits of flattery have you approved yourself a good friend to Demus!*

792. *πιθάκναισι κ.τ.λ.*] *In little tubs, eyries, and turrets.* *γυπάριον* is the eyry of the vulture. He is referring to the hardships occasioned by the great influx of all the country-folk of Attica into Athens at the outbreak of the Peloponnesian War, hardships depicted by Thucydides in language hardly less graphic and picturesque than that which is employed by Aristophanes here. The historian ii. 14–17 describes how the entire rural population, some of them bringing with them the woodwork of their country homes, came flocking into the City which was really too small to contain them; and how they settled down, in swarms, in every vacant place

DEMUS. Who are YOU? I opine you are sprung from the line of Harmodius famous of yore;
So noble and Demus-relieving an act I never have witnessed before!

PAPH. O me, by what paltry attentions and gifts you contrive to attract and delude him!

S.S. 'Twas by baits that are smaller and poorer than mine, you rascal, you hooked and subdued him.

PAPH. Was there ever a man since the City began who for Demus has done such a lot,
Or fought for his welfare so stoutly as I? I will wager my head there is not.

S.S. You love him right well who permit him to dwell eight years in the clefts of the City,
In the nests of the vulture, in turrets and casks, nor ever assist him or pity,
But keep him in durance to rifle his hive; and that is the reason, no doubt,
Why the peace which, unsought, Archeptolemus brought, you were quick from the city to scout,

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they could find, many even *ἐν τοῖς πύργοις τῶν τειχῶν*. And later, in his account of the plague (ii. 52), he observes that these country immigrants were dwelling not in houses but in stifling huts, *ἐν καλύβαις πνιγηραῖς*, or as Plutarch (Pericles 34) expresses it, *ἐν οἰκήμασι μικροῖς καὶ σκηνώμασι πνιγηροῖς*. And these poor people, the Sausage-seller means, would at this moment, but for Cleon's opposition to all proposals for a peace, be again enjoying a happy and healthful life in their country homes.

793. *ἔτος ὄγδοον*] The Peloponnesian War commenced in the year 431 B.C. In the Acharnians, which was produced in the year 425, the poet speaks as if they were then in the sixth year, *ἕκτῳ ἔτει*, of the War. See the Commentary on that passage. But here in a play acted in the following year (424 B.C.) he speaks as if they were in not the seventh, but the eighth year of the War. It is impossible to reconcile these two statements, which merely show that there was no precise date recognized as the commencement of the War. This is further shown by the statement in the Peace that in 421 B.C. they had been without the blessing of peace for thirteen years.

794. *βλίττεις*] *You rob him of his honey*, that is, of his wealth. *βλίττειν ἐστὶ τὸ ἀφαιρεῖν τὸ μέλι ἀπὸ τῶν κηρίων.*—Scholiast. See Birds 498 and the note there. Archeptolemus is the son of Hippodamus, mentioned 327 supra, where see the Commentary. In all probability he, as an Athenian citizen, introduced into the Athenian Assembly the embassy which the Spartans sent when they heard that their troops were blockaded in Sphacteria, Thuc. iv. 15–23; an embassy which, as Thucydides expressly tells us, was frustrated by the vehement oratory of Cleon.

ἐκ τῆς πόλεως ῥαθαπυγίζων, αἳ τὰς σπονδὰς προκαλοῦνται.
ΠΑ. ἵνα γ' Ἑλλήνων ἄρξῃ πάντων. ἔστι γὰρ ἐν τοῖς λογίοισιν
ὡς τοῦτον δεῖ ποτ' ἐν Ἀρκαδίᾳ πεντωβόλου ἡλιάσασθαι,
ἢν ἀναμείνῃ· πάντως δ' αὐτὸν θρέψω 'γὼ καὶ θεραπεύσω,
ἐξευρίσκων εὖ καὶ μιαρῶς ὁπόθεν τὸ τριώβολον ἕξει.
ΑΛ. οὐχ ἵνα γ' ἄρχῃ μὰ Δί' Ἀρκαδίας προνοούμενος, ἀλλ' ἵνα μᾶλλον
σὺ μὲν ἁρπάζῃς καὶ δωροδοκῇς παρὰ τῶν πόλεων· ὁ δὲ δῆμος
ὑπὸ τοῦ πολέμου καὶ τῆς ὁμίχλης ἃ πανουργεῖς μὴ καθορᾷ σου,
ἀλλ' ὑπ' ἀνάγκης ἅμα καὶ χρείας καὶ μισθοῦ πρός σε κεχήνῃ.
εἰ δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψῃ,
καὶ χῖδρα φαγὼν ἀναθαρρήσῃ καὶ στεμφύλῳ εἰς λόγον ἔλθῃ,
γνώσεται οἵων ἀγαθῶν αὐτὸν τῇ μισθοφορᾷ παρεκόπτου,
εἶθ' ἥξει σοι δριμὺς ἄγροικος, κατὰ σοῦ τὴν ψῆφον ἰχνεύων.
ἃ σὺ γιγνώσκων τόνδ' ἐξαπατᾷς, καὶ ὀνειροπολεῖς περὶ σαυτοῦ.
ΠΑ. οὔκουν δεινὸν ταυτί σε λέγειν δῆτ' ἔστ' ἐμὲ καὶ διαβάλλειν
πρὸς Ἀθηναίους καὶ τὸν δῆμον, πεποιηκότα πλείονα χρηστὰ
νὴ τὴν Δήμητρα Θεμιστοκλέους πολλῷ περὶ τὴν πόλιν ἤδη;

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796. ῥαθαπυγίζων] Τύπτων κατὰ τῆς πυγῆς πλατείᾳ τῇ χειρί, ἢ πλατεῖ τῷ ποδί.—Scholiast. ῥαθαπυγίζειν· τὸ πλατεῖ τῷ ποδὶ εἰς τὰ ἰσχία ῥαπίζειν.—Photius.

800. εὖ καὶ μιαρῶς] *By fair means or foul.* οὐ περιεργασόμενος, οὔτε εἰ ἀπὸ δικαίου οὔτε εἰ ἀπὸ ἀδίκου πορισθήσεται.—Scholiast. Cf. supra 256.

803. ἃ πανουργεῖς . . . σου] This, Kock observes, is equivalent to τὰ πανουργήματά σου, and Neil refers to Plato, Gorgias, chap. 73 (517 C) ἀγνοοῦντες ἀλλήλων ὅ τι λέγομεν, where see Stallbaum's note. The charge here brought is of course precisely that which Thucydides (v. 16) brings against Cleon. "Brasidas and Cleon," he says, "were the main obstacles to peace: the former because of his success and the glory he gained by the war; the latter because he thought that in times of peace his malpractices would be more easily detected, and his calumnies less readily believed, γενομένης ἡσυχίας καταφανέστερος νομίζων ἂν εἶναι κακουργῶν καὶ ἀπιστότερος διαβάλλων." Mr. Grote, turning this passage into English in the fifty-fourth chapter of his History, euphemistically translates κακουργῶν by "Cleon's dishonest *politics*." It means of course "his dishonest *practices*" which is a very different thing. And notwithstanding the argument of the same learned historian, it is plain that times of war and disturbance would necessarily offer greater opportunities

And as for the embassies coming to treat, you spanked them and chivied them out.
PAPH. That over all Hellas our Demus may rule; for do not the oracles say,
He will surely his verdicts in Arcady give, receiving five obols a day,
If he grow not aweary of fighting? Meanwhile, it is I who will nourish and pet him,
And always the daily triobol he earns, unjustly or justly I'll get him.
S.S. No not that o'er Arcady Demus may rule, but rather that *you* might essay
To harry and plunder the cities at will, while Demus is looking away,
And the war with the haze and the dust that you raise is obscuring your actions from view,
And Demus, constrained by his wants and his pay, is a gaping dependant on you.
But if once to the country in peace he returns, away from all fighting and fusses,
And strengthens his system with furmety there, and a confect of olive discusses,
He will know to your cost what a deal he has lost, while the pay you allowed him he drew,
And then, like a hunter, irate he will come on the trail of a vote against you.
You KNOW it; and Demus you swindle with dreams, crammed full of yourself and your praises.
PAPH. It is really distressing to hear you presume to arraign with such scurrilous phrases
Before the Athenians and Demus a man who more for the city has done
Than e'er by Demeter Themistocles did who glory undying has won.

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to corrupt and dishonest politicians. Cf. infra 864, and Philip of Macedon's Letter to the Athenians published among the works of Demosthenes.

808. δριμὺς ἄγροικος] Though ἄγροικος is a very fit description of Demus in the case here put, it does not altogether chime in with the metaphor contained in the line. It seems to me that the whole turn of the passage requires us to read δριμὺς ἀγρευτής. Compare the thirty-second Epigram of Callimachus.

'ΩΓΡΕΥΤΗΣ, 'Επίκυδες, ἐν οὔρεσι πάντα λαγωὸν
διφᾷ, καὶ πάσης ἼΧΝΙΑ δορκαλίδος.

But though I have used the word "hunter" in my translation, I of course have retained in the Greek text the reading of all the MSS. and editions.

812. Θεμιστοκλέους] Themistocles, notwithstanding his restless intriguing disposition, was always regarded as the foremost of Hellenic statesmen. "Themistoclem facile Graecorum principem ponimus," Cicero, Lucullus 1. He was universally recognized as the soul of the resistance to the Persian invasion, and the genius to whom, above all others, the victory of Salamis was especially due. These were services to Hellas at large; but his services to Athens in particular were no less brilliant. To him was due the founding of Peiraeus

ΑΛ. ὦ πόλις Ἄργους, κλύεθ' οἷα λέγει. σὺ Θεμιστοκλεῖ ἀντιφερίζεις;
ὃς ἐποίησεν τὴν πόλιν ἡμῶν μεστήν, εὑρὼν ἐπιχειλῆ,
καὶ πρὸς τούτοις ἀριστώσῃ τὸν Πειραιᾶ προσέμαξεν,
ἀφελών τ' οὐδὲν τῶν ἀρχαίων ἰχθῦς καινοὺς παρέθηκε.
σὺ δ' Ἀθηναίους ἐζήτησας μικροπολίτας ἀποφῆναι
διατειχίζων καὶ χρησμῳδῶν, ὁ Θεμιστοκλεῖ ἀντιφερίζων.
κἀκεῖνος μὲν φεύγει τὴν γῆν, σὺ δ' Ἀχιλλείων ἀπομάττει.
ΠΑ. οὔκουν ταυτὶ δεινὸν ἀκούειν, ὦ Δῆμ', ἐστίν μ' ὑπὸ τούτου,
ὁτιή σε φιλῶ; ΔΗΜΟΣ. παῦ παῦ', οὗτος, καὶ μὴ σκέρβολλε πονηρά.

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and the building both of its walls and of the walls of Athens; and doubtless the Long Walls which connected the two, though not erected until after his death, were part of his original design. For his object was to make Athens a maritime, as well as an inland, City: he was the Founder of their naval supremacy, and therefore of the Athenian Empire. His maxim ὡς ἀνθεκτέα τῆς θαλάσσης (Thuc. i. 93) was the guiding principle of all her greatest statesmen. "Pompey," writes Cicero to Atticus (x. 8), "is of one mind with Themistocles; existimat enim qui mare teneat, eum necesse esse rerum potiri." And this is what Aristophanes is perpetually urging; Ach. 648, Peace 507.

813. ὦ πόλις Ἄργους] Τὸ "ὦ πόλις Ἄργους" ἀπὸ Τηλέφου Εὐριπίδου· τὸ δὲ "κλύεθ' οἷα λέγει" ἀπὸ Μηδείας.—Scholiast. See Medea 168. From the first extant Comedy to the last, the Telephus was an inexhaustible source of amusement to Aristophanes. He cites the exclamation here merely in fun, as he does again in Plutus 601. Here he tacks to it another exclamation from the Medea, which some early copyist tacked to it also in the Plutus, not observing that in the latter place it is destructive of the metre. See the Commentary there.

814. ἐπιχειλῆ] The χεῖλος of a Greek drinking vessel was a rim of some depth; so that a cup merely filled *up to* the χεῖλος was by no means full to its utmost capacity. Hence τὸ ἐπιχειλὲς means τὸ ἐνδεὲς, Pollux (ii. 89). τὸ ἐλλιπὲς, Hesychius. οὕτω λέγεται μέτρον τὸ μὴ πλῆρες ἀλλ' ἀπολειπόμενον.—Scholiast, Suidas.

815. προσέμαξεν] *Kneaded in*, that is, kneaded it and the City into one. Plutarch (Themist. 19) objects to this use of προσμάττειν. Θεμιστοκλῆς δὲ, he says, οὐχ, ὡς Ἀριστοφάνης ὁ Κωμικὸς λέγει, τῇ πόλει τὸν Πειραιᾶ προσέμαξεν, ἀλλὰ τὴν πόλιν ἐξῆψε τοῦ Πειραιῶς, καὶ τὴν γῆν τῆς θαλάττης. But this is a merely pedantic objection; they both mean the same thing; and I think that they both consider the Long Walls as part of the general scheme which sprang from the mind of Themistocles, though he did not live to carry it out in its

S.S. O city of Argos! yourself would you match with mighty Themistocles, him
Who made of our city a bumper indeed, though he found her scarce filled to the brim,
Who, while she was lunching, Peiraeus threw in, as a dainty additional dish,
Who secured her the old, while providing untold and novel assortments of fish;
Whilst you, with your walls of partition forsooth, and the oracle-chants which you hatch,
Would dwarf and belittle the city again, who yourself with Themistocles match!
And *he* was an exile, but *you* upon crumbs Achilléan your fingers are cleaning.

PAPH. Now is it not monstrous that I must endure accusations so coarse and unmeaning,
And all for the love that I bear you? DEMUS. Forbear! no more of your wrangle and row!

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entirety. And the Scholiast here says αἰνίττεται διὰ τούτων τὰ μακρὰ τείχη. And on 886 he says in so many words that Themistocles built the Long Walls from the City to Peiraeus. Mr. Grote indeed thinks that the Athenians derived the idea of their own Long Walls from those which they built from Megara to Nisaea about 460 B.C.: but no doubt the reverse is the fact; and the idea of building Long Walls for Megara arose from the circumstance that their minds were full of the far more important and arduous project of building Long Walls for themselves.

816. ἰχθῦς καινούς] He means new *acquisitions*; but as he is employing the metaphor of a banquet, he describes these new acquisitions as *fish*, just as he had described Peiraeus as a μᾶζα.

818. διατειχίζων] This refers to some unknown project of Cleon, probably for separating by walls the various demes within the City. See the note on Wasps 41.

819. Ἀχιλλείων ἀπομάττει] *You are wiping your fingers on pellets of the finest barley-bread*, as a guest at the Prytaneium. As to these finger-pellets, ἀπομαγδαλιὰς, see the Commentary on 414 supra. The Achilléan barley was the finest and best, whence indeed it derived its name. It was the "peerless Achilles" of barley, as the Chian was of wines. See the notes on Eccl. 1119 and 1139. And therefore it was used for the high table at the Prytaneium, where those guests dined whom the State delighted to honour. The Scholiast says σὺ δὲ τῆς ἐν Πρυτανείῳ σιτήσεως μετέχεις. ἐκαλοῦντο γὰρ Ἀχίλλειαί τινες κριθαὶ καθαραὶ, ὡς εὐγενεῖς οὖσαι.

821. μὴ σκέρβολλε] Μὴ λοιδόρει· δηλοῖ δὲ τὸ κερτομεῖν.—Scholiast. Bergler refers to Eustathius on Iliad i. 197 and ii. 643, who says that it is equivalent to ἐς κέαρ βάλλειν, just as σκορακίζειν is equivalent to ἐς κόρακας πέμπειν. This omission of the initial vowel is very common in modern Greek names, as *Stamboul* from ἐς τὰν πόλιν, *Sto Iero* from ἐς τὸ ἱερὸν, and the like.

πολλοῦ δὲ πολύν με χρόνον καὶ νῦν ἐλελήθεις ἐγκρυφιάζων.
ΑΛ. μιαρώτατος, ὦ Δημακίδιον, καὶ πλεῖστα πανοῦργα δεδρακώς,
ὁπόταν χασμᾷ, καὶ τοὺς καυλοὺς
τῶν εὐθυνῶν ἐκκαυλίζων
καταβροχθίζει, κἀμφοῖν χειροῖν
μυστιλᾶται τῶν δημοσίων.
ΠΑ. οὐ χαιρήσεις, ἀλλά σε κλέπτονθ'
αἱρήσω 'γὼ τρεῖς μυριάδας.
ΑΛ. τί θαλαττοκοπεῖς καὶ πλατυγίζεις,
μιαρώτατος ὢν περὶ τὸν δῆμον
τὸν Ἀθηναίων; καί σ' ἐπιδείξω
νὴ τὴν Δήμητρ', ἢ μὴ ζῴην,
δωροδοκήσαντ' ἐκ Μιτυλήνης
πλεῖν ἢ μνᾶς τετταράκοντα.

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822. ἐγκρυφιάζων] *Carrying on your underground intrigues*; literally, burrowing in the ashes like an ἄρτος ἐγκρυφίας. The Scholiast gives, amongst other explanations, ἐμφωλεύων, and proceeds, ὃ δὲ λέγει τοιοῦτόν ἐστιν. ἐλάνθανές με ῥᾳδιουργῶν περὶ τὴν πόλιν· ἀπὸ δὲ τοῦ ἐγκρυφίου ἄρτου μετήνεγκεν. The ἐγκρυφίας ἄρτος was a *girdle-cake* made of the finest wheat flour, and baked in the embers. In Lucian's Twentieth Dialogue of the Dead, Menippus inquires of Aeacus, who is acting as his cicerone in the world below, *Who is that fellow, covered with ashes like a girdle-cake?*" σποδοῦ πλέως ὥσπερ ἐγκρυφίας ἄρτος; And Aeacus replies *That is Empedocles, who perished in the crater of Mount Etna*. Archestratus the laureate of the dinner-table gives the palm to the ἐγκρυφίας of Tegea (Athenaeus iii, chap. 77, p. 112 B), but the Attic ἐγκρυφίας was also of note (Id. chap. 74, p. 110 B).

825. τῶν εὐθυνῶν] The Commentators do not seem to understand the particular process to which the Sausage-seller is alluding. Every official at the expiration of his term of office had to pass his accounts. If he was found to have embezzled (say) £1,000, he would be liable to repay that sum to the public Treasury, besides incurring additional punishment by way of fine or otherwise. Then the demagogue would intervene with an offer: "Pay me (say) £500, and I will see you safely through." Thus the State would lose the £1,000, whilst the £500 would go into the demagogue's own purse. This process Aristophanes calls "pulling the stalks out of the εὔθυναι, and eating them himself."

827. μυστιλᾶται] *Scoops out* the public

Too long have your light-fingered tricks with my bread my notice escaped until now.

S.S. He's the vilest of miscreants, Demus, and works more mischief than any, I vow.
While you're gaping about, he is picking from out
Of the juiciest audit the juiciest sprout,
And devours it with zest; while deep in the chest
Of the public exchequer both hands are addressed
To ladling out cash for himself, I protest.

PAPH. All this you'll deplore when it comes to the fore
That of drachmas you stole thirty-thousand or more.

S.S. Why make such a dash with your oar-blades, and thrash
The waves into foam with your impotent splash?
'Tis but fury and sound; and you'll shortly be found
The worst of the toadies who Demus surround.
And proof I will give, or I ask not to live,
That a bribe by the Mitylenaeans was sent,
Forty minas and more; to your pockets it went.

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money, as if with μυστίλαις scoops of hollowed bread. μυστίλη ὁ κοῖλος ἄρτος, ᾧ δύναταί τις καὶ ζωμὸν ἀρύσασθαι.—Scholiast. See Plutus 627 and the note there. In the absence of regular spoons this was, and is, the ordinary way of eating thick soup or porridge. In "The Land and the Book," chap. ix, Dr. Thomson relates how in the outskirts of Hebron he lit upon a company of Ishmaelites sitting round a large saucepan, regaling themselves with their dinner. At their invitation, he says, "I sat down amongst them, and *doubling some of their bread spoon-fashion* plunged into the saucepan as they did, and found their food very savoury indeed." It was a sort of red pottage.

829. τρεῖς μυριάδας] Scilicet δραχμῶν, the word always to be supplied when the particular coin is not mentioned. See the note on Wasps 769. αἱρήσω, *I will convict you*, that is, get you convicted, possibly as the Scholiast suggests with a play on χαιρήσεις in the preceding line.

834. Μιτυλήνης] If this is not a mere jest, it must I think refer to some event subsequent to Cleon's resolution, happily rescinded, for the extermination of the entire adult male population of the City; and subsequent also to his other resolution, unhappily carried into execution, for the massacre of the prisoners more than 1,000 in number. This proof of the formidable influence which he wielded in the Athenian assembly may have induced the survivors to offer him a bribe for the purpose of mitigating the rigour of the decree which confis-

ΧΟ. ὦ πᾶσιν ἀνθρώποις φανεὶς μέγιστον ὠφέλημα, [ἀντ.
ζηλῶ σε τῆς εὐγλωττίας. εἰ γὰρ ὧδ' ἐποίσεις,
μέγιστος Ἑλλήνων ἔσει, καὶ μόνος καθέξεις
τἀν τῇ πόλει, τῶν ξυμμάχων τ' ἄρξεις ἔχων τρίαιναν,
ᾗ πολλὰ χρήματ' ἐργάσει σείων τε καὶ ταράττων.
καὶ μὴ μεθῇς τὸν ἄνδρ', ἐπειδή σοι λαβὴν δέδωκεν·
κατεργάσει γὰρ ῥᾳδίως, πλευρὰς ἔχων τοιαύτας.
ΠΑ. οὐκ, ὦγαθοί, ταῦτ' ἐστί πω ταύτῃ μὰ τὸν Ποσειδῶ.
ἐμοὶ γάρ ἐστ' εἰργασμένον τοιοῦτον ἔργον ὥστε
ἀπαξάπαντας τοὺς ἐμοὺς ἐχθροὺς ἐπιστομίζειν,
ἕως ἂν ᾖ τῶν ἀσπίδων τῶν ἐκ Πύλου τι λοιπόν.
ΑΛ. ἐπίσχες ἐν ταῖς ἀσπίσιν· λαβὴν γὰρ ἐνδέδωκας.
οὐ γάρ σ' ἐχρῆν, εἴπερ φιλεῖς τὸν δῆμον, ἐκ προνοίας
ταύτας ἐᾶν αὐτοῖσι τοῖς πόρπαξιν ἀνατεθῆναι.
ἀλλ' ἐστὶ τοῦτ', ὦ Δῆμε, μηχάνημ', ἵν', ἢν σὺ βούλῃ
τὸν ἄνδρα κολάσαι τουτονὶ, σοὶ τοῦτο μὴ 'γγένηται.
ὁρᾷς γὰρ αὐτῷ στῖφος οἷόν ἐστι βυρσοπωλῶν
νεανιῶν· τούτους δὲ περιοικοῦσι μελιτοπῶλαι

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cated their lands and divided them (after setting aside a tithe for the Gods) amongst 2,700 Athenian cleruchs; and if they really did so, it would account for the permission ultimately granted to the Lesbians to remain in possession of these lands, paying a yearly rent to the Athenian owners. Wieland and Kock (the latter referring to the Scholiast on Lucian's Timon 30) suppose that the bribe was offered at an earlier period; but that would be hardly consistent with the narrative of Thucydides.

836. *ὦ πᾶσιν κ.τ.λ.*] The first bout in the controversy before Demus is over; and the Chorus, who at its commencement had devoted five lines to advise and encourage their champion, wind it up with another five lines (antistrophical to the former) expressive of their admiration and delight at his unexpected eloquence. The first line, as Porson pointed out, appears to reflect the address of Io to Prometheus, *ὦ κοινὸν ὠφέλημα θνητοῖσιν φανείς*, P. V. 631.

845. *ἐπιστομίζειν*] *To silence, render speechless.* *ἰχθῦν* (*piscem mutum*) *σε ἀποφανεῖ ἐπιστομίζων.*—Lucian, Jupiter Tragoedus 35.

846. *τῶν ἐκ Πύλου*] *Πάλιν ὁ Κλέων τὰ περὶ Πύλον θρυλεῖ, καὶ Σφακτηρίαν καὶ τὰ τῶν αἰχμαλώτων. ἔθος δὲ ἦν τὰ ἀπὸ τῶν πολεμίων ὅπλα ἐν τοῖς ἱεροῖς ἀνατιθέναι.*

CHOR. O sent to all the nation a blessing and a boon!
O wondrous flow of language! Fight thus, and you'll be soon
The greatest man in Hellas, and all the State command,
And rule our faithful true allies, a trident in your hand,
Wherewith you'll gather stores of wealth, by shaking all the land.
And if he lend you once a hold, then never let him go;
With ribs like these you ought with ease to subjugate the foe.

PAPH. O matters have not come to that, my very worthy friends!
I've done a deed, a noble deed, a deed which so transcends
All other deeds, that all my foes of speech are quite bereft,
While any shred of any shield, from Pylus brought, is left.

S.S. Halt at those Pylian shields of yours! a lovely hold you're lending.
For if you really Demus love, what meant you by suspending
Those shields with all their handles on, for action ready strapped?
O Demus, there's a dark design within those handles wrapped,
And if to punish him you seek, those shields will bar the way.
You see the throng of tanner-lads he always keeps in pay,
And round them dwell the folk who sell their honey and their cheeses;

ἕως οὖν, φησὶν, ἀνάκειται τὰ ἀπὸ Πύλου καὶ Σφακτηρίας ὅπλα, ἅπερ ἀνέθηκα τοῖς θεοῖς νικήσας, οὐδεὶς τῶν ἐχθρῶν τολμήσει κατ' ἐμοῦ λέγειν.—Scholiast. The Spartan shields captured at Sphacteria were suspended at the Poecile, where they were long afterwards pointed out to Pausanias, covered with pitch to keep them from decay, i. 15. 5.

847. *λαβὴν γὰρ ἐνδέδωκας*] He is referring to the language of the Chorus, six lines above.

849. *τοῖς πόρπαξιν*] The handles of the Spartan shields were removable; and the Spartans, except when on military duty, were accustomed to detach them lest the Helots, in any rising, should possess themselves of the shields, ready strapped for use; *ἀπιστίας εἵνεκα τῆς πρὸς τοὺς Εἵλωτας ἐξαιρεῖ μὲν Σπαρτιάτης οἴκοι τῆς ἀσπίδος τὸν πόρπακα.* Critias, cited by Libanius, De Serv. ii. 85, 86, ed. Reiske. Hence in the Lysistrata Lampito, the Spartan wife, deploring the continual absence of her husband at the war, declares that he no sooner comes home than, fastening the handle to his shield, *πορπακισάμενος*, he is off to the war again, Lys. 106.

853. *περιοικοῦσι*] Nothing is now known of the locality in which these three trades were carried on, but of course

καὶ τυροπῶλαι· τοῦτο δ' εἰς ἓν ἐστι συγκεκυφός.
ὥστ' εἰ σὺ βριμήσαιο καὶ βλέψειας ὀστρακίνδα,
νύκτωρ καρασπάσαντες ἂν τὰς ἀσπίδας θέοντες
τὰς εἰσβολὰς τῶν ἀλφίτων ἂν καταλάβοιεν ἡμῶν.
ΔΗΜΟΣ. οἴμοι τάλας· ἔχουσι γὰρ πόρπακας; ὦ πόνηρε,
ὅσον με παρεκόπτου χρόνον τοιαῦτα κρουσιδημῶν.
ΠΑ. ὦ δαιμόνιε, μὴ τοῦ λέγοντος ἴσθι, μηδ' οἰηθῇς
ἐμοῦ ποθ' εὑρήσειν φίλον βελτίον'· ὅστις εἷς ὢν
ἔπαυσα τοὺς ξυνωμότας, καί μ' οὐ λέληθεν οὐδὲν
ἐν τῇ πόλει ξυνιστάμενον, ἀλλ' εὐθέως κέκραγα.
ΑΛ. ὅπερ γὰρ οἱ τὰς ἐγχέλεις θηρώμενοι πέπονθας.

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the facts would be quite familiar to the audience.

854. συγκεκυφός] The idea is precisely that expressed in the Prayer Book version of Psalm lxxxiii, verse 5: "They have cast their heads together with one consent, and are confederate against thee." Lucian in his "Bis accusatus" 4 speaks of malcontents who ἐς τὸ φανερὸν μὲν οὐ τολμῶσι λέγειν, ὑποτονθορύζουσι δὲ συγκεκυφότες.

855. βριμήσαιο] *Should begin to fume.* βριμᾶσθαι, literally perhaps "to snort," means "to exhibit symptoms of strong indignation"; βριμήσαιο· ὀργισθείης, says the Scholiast. The words which follow refer to the practice of ostracizing a too powerful citizen. The process was set in force against Cleon's successor Hyperbolus (an admittedly inadequate victim); and might well have been required against Cleon himself had he returned from Amphipolis in the same triumphant manner as he did from Sphacteria. Aristophanes however, by way of jest, calls it ὀστρακίνδα, the game of ὄστρακον, a game very fully described by Plato Comicus, in a fragment of his "Alliance" (Συμμαχία), by the Scholiast on Plato's Phaedrus, chap. xviii, p. 241 B, and by Eustathius on Iliad xviii. 543. A line (from North to South) was chalked on the ground. Half the boys taking part in the game stood to the east of the line, and half to the west. The two sides faced each other with an interval of a few yards between them, and each must have had a "home" at some distance in the rear. A starter stood at the line, holding an ὄστρακον, which was blackened with tar on the one side and painted white on the other. When they were ready he threw the ὄστρακον up in the air, calling out Νὺξ ἢ Ἡμέρα. If it fell with the white side uppermost the boys to the west (representing Night) fled, and those to the east (representing Day) pursued; and vice versa. And if a pursuer caught a fugitive before he reached his "home" he rode him to the "home." The grammarians indeed

And these are all combined in one, to do whate'er he pleases.
And if the oyster-shelling game you seem inclined to play,
They'll come by night with all their might and snatch those shields away,
And then with ease will run and seize the passes of—your wheat.

DEMUS. Oh, are the handles really there? You rascal, what deceit
Have you so long been practising that Demus you may cheat?

PAPH. Pray don't be every speaker's gull, nor dream you'll ever get
A better friend than I, who all conspiracies upset.
Alone I crushed them all, and now, if any plots are brewing
Within the town, I scent them down, and raise a grand hallooing.

S.S. O ay, you're like the fisher-folk, the men who hunt for eels,

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say nothing about the "homes," and the Platonic Scholiast supposes that the boy who was caught carried his captor back to the place from which the flight commenced; which is absurd, for in that case the better fight a boy made the greater would be his penalty. The *ὄστρακον* might be either a tile, a potsherd, or an oyster-shell; but from the expression of Eustathius that *τὸ ἐντὸς* was *πεπισσωμένον, τὸ δὲ ἐκτὸς ἀπίσσωτον*, we may infer that he considered an oyster-shell to be the ordinary form.

857. *τὰς εἰσβολὰς τῶν ἀλφίτων*] *The passes of the barley.* Last year, in the Acharnians (line 1075), Lamachus was dispatched at a moment's notice to guard the *εἰσβολὰς*, the passes between Boeotia and Attica. This year Paphlagon's partisans will seize, it is apprehended, another set of *εἰσβολαί*, to wit, the passes of the barley. Probably no very definite locality is indicated; but the general meaning would point to the gates through which the imported barley would enter Athens from the Peiraeus.

859. *κρουσιδημῶν*] *Demus-chousing.* Apparently a word coined by Aristophanes. The Sausage-seller has just been talking of Paphlagon's designs upon the *ἄλφιτα* by which the Demus was supported. And in pronouncing the present word the speaker would probably make a pause after *κρουσι-*, so leading the audience to expect that he would conclude with *-μετρῶν, κρουσιμετρῶν, giving him false measures* in his barley.

860. *τοῦ λέγοντος ἴσθι*] Bergler refers to Oed. Tyr. 917, where Iocasta says of Oedipus, *ἀλλ' ἐστὶ τοῦ λέγοντος, ἢν φόβους λέγῃ.* Cf. infra 1118. In much the same sense it is said of Provost Crosbie in Redgauntlet (vol. ii, chap. 12), "The last word has him speak it who will."

864. *τὰς ἐγχέλεις*] This is the famous "Simile of the Eels," which in Clouds 559 Aristophanes accuses his rivals of purloining for the purpose of their own

ὅταν μὲν ἡ λίμνη καταστῇ, λαμβάνουσιν οὐδέν·
ἐὰν δ' ἄνω τε καὶ κάτω τὸν βόρβορον κυκῶσιν,
αἱροῦσι· καὶ σὺ λαμβάνεις, ἢν τὴν πόλιν ταράττῃς.
ἓν δ' εἰπέ μοι τοσουτονί· σκύτη τοσαῦτα πωλῶν,
ἔδωκας ἤδη τουτῳὶ κάττυμα παρὰ σεαυτοῦ
ταῖς ἐμβάσιν, φάσκων φιλεῖν; ΔΗΜΟΣ. οὐ δῆτα μὰ τὸν
'Απόλλω.
ΑΛ. ἔγνωκας οὖν δῆτ' αὐτὸν οἷός ἐστιν; ἀλλ' ἐγώ σοι
ζεῦγος πριάμενος ἐμβάδων τουτὶ φορεῖν δίδωμι.
ΔΗΜΟΣ. κρίνω σ' ὅσων ἐγᾦδα περὶ τὸν δῆμον ἄνδρ' ἄριστον
εὐνούστατόν τε τῇ πόλει καὶ τοῖσι δακτύλοισιν.
ΠΑ. οὐ δεινὸν οὖν δῆτ' ἐμβάδας τοσουτονὶ δύνασθαι,
ἐμοῦ δὲ μὴ μνείαν ἔχειν ὅσων πέπονθας; ὅστις
ἔπαυσα τοὺς βινουμένους, τὸν Γρύττον ἐξαλείψας.
ΑΛ. οὔκουν σε δῆτα ταῦτα δεινόν ἐστι πρωκτοτηρεῖν,
παῦσαί τε τοὺς βινουμένους; κοὐκ ἔσθ' ὅπως ἐκείνους
οὐχὶ φθονῶν ἔπαυσας, ἵνα μὴ ῥήτορες γένοιντο.
τονδὶ δ' ὁρῶν ἄνευ χιτῶνος ὄντα τηλικοῦτον,

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attacks upon Hyperbolus. Nor were such depredations confined to ancient times. Dr. Badham in his Fish-tattle (chap. 17 ad fin.) gives a very similar epigram from the "Emblems" of Alciati. Athenaeus (vii, chap. 52) quotes Aristotle as saying that eels love the purest water; wherefore they who keep eels pour in fresh water for their use; for they cannot breathe in muddy water. And this is why those who would catch eels make the water turbid, to choke them; for their gills are small, and the mud stops up the passages. See Aristotle, H. A. viii. 4. 5. But the real reason seems to be that in cold weather eels bury themselves in the mud, and cannot be reached until the mud is thoroughly stirred up. See Yarrell's British Fishes, ii. 386. As to the political bearing of the simile see the note on 803 supra.

872. *πριάμενος*] Paphlagon was a seller of leather; he had stores of his own; and yet he never out of his abundant supply gave so much as one clout, *κάττυμα*, to Demus. The Sausage-seller had no leather; he could only procure some in the market; and yet he goes and buys for Demus not a mere clout, but an excellent pair of shoes. *πλείονα εὔνοιαν ἔδειξεν*, says the Scholiast, *ὅτι καὶ πριάμενος ἔδωκεν*.

Who when the mere is still and clear catch nothing for their creels,
But when they rout the mud about and stir it up and down,
'Tis then they do; and so do you, when you perturb the town.
But answer me this single thing: you sell a lot of leather,
You say you're passionately fond of Demus,—tell me whether
You've given a clout to patch his shoes. DEMUS. No never, I declare.

S.S. You see the sort of man he is! but I, I've bought a pair
Of good stout shoes, and here they are, I give them you to wear.

DEMUS. O worthy, patriotic gift! I really don't suppose
There ever lived a man so kind to Demus and his toes.

PAPH. 'Tis shameful that a pair of shoes should have the power and might
To put the favours I've conferred entirely out of sight,
I who struck Gryttus from the lists, and stopped the boy-loves quite.

S.S. 'Tis shameful, I with truth retort, that you should love to pry
Into such vile degrading crimes as that you name. And why?
Because you fear 'twill make the boys for public speaking fit.
But Demus, at his age, you see without a tunic sit,

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873. *περὶ τὸν δῆμον κ.τ.λ.*] This line seems to look back to the self-satisfied claim of Paphlagon, supra 764.

877. Γρύττον] Τῶν ἐπὶ μαλακίᾳ διαβαλλομένων ὁ Γρύττος.—Scholiast. Apparently he was such a notorious offender in this respect, that with his disappearance the crime itself seemed to have ceased out of the land. ἐξαλείψας probably means *struck him off the register of Athenian citizens*, but we know nothing of the facts. In the following line the οὔκουν δεινὸν of the Sausage-seller takes up the οὐ δεινὸν of Paphlagon three lines before.

880. ῥήτορες] On this charge against the character of the ῥήτορες see Eccl. 112 and the note there.

881. ἄνευ χιτῶνος] We might have expected Demus to be attired in the ordinary garb—ἱμάτιον and χιτὼν—of an Athenian citizen. But here we are informed that he was not wearing a χιτὼν, and the entire scene seems to imply that he was clothed in a mean and poverty-stricken manner; intended, no doubt, as a contrast to the splendid apparel in which he will appear after the Transformation Scene. See 1331 infra. Now, however, that attention is called to his tunicless condition, the rivals endeavour to supply what is

οὐπώποτ᾽ ἀμφιμασχάλου τὸν Δῆμον ἠξίωσας,
χειμῶνος ὄντος· ἀλλ᾽ ἐγώ σοι τουτονὶ δίδωμι.
ΔΗΜΟΣ. *τοιουτονὶ Θεμιστοκλῆς οὐπώποτ᾽ ἐπενόησεν.*
καίτοι σοφὸν κἀκεῖν᾽ ὁ Πειραιεύς· ἔμοιγε μέντοι
οὐ μεῖζον εἶναι φαίνετ᾽ ἐξεύρημα τοῦ χιτῶνος.
ΠΑ. *οἴμοι τάλας, οἵοις πιθηκισμοῖς με περιελαύνεις.*
ΑΛ. *οὐκ, ἀλλ᾽ ὅπερ πίνων ἀνὴρ πέπονθ᾽, ὅταν χεσείῃ,*
τοῖσιν τρόποις τοῖς σοῖσιν ὥσπερ βλαυτίοισι χρῶμαι.
ΠΑ. *ἀλλ᾽ οὐχ ὑπερβαλεῖ με θωπείαις· ἐγὼ γὰρ αὐτὸν*
προσαμφιῶ τοδί· σὺ δ᾽ οἴμωζ᾽, ὦ πόνηρ᾽. ΔΗΜΟΣ. *ἰαιβοῖ.*
οὐκ ἐς κόρακας ἀποφθερεῖ, βύρσης κάκιστον ὄζων;
ΑΛ. *καὶ τοῦτό γ᾽ ἐπίτηδές σε περιήμπισχ᾽, ἵνα σ᾽ ἀποπνίξῃ.*
καὶ πρότερον ἐπεβούλευσέ σοι. τὸν καυλὸν οἶσθ᾽ ἐκεῖνον
τοῦ σιλφίου τὸν ἄξιον γενόμενον; ΔΗΜΟΣ. *οἶδα μέντοι.*
ΑΛ. *ἐπίτηδες οὗτος αὐτὸν ἔσπευδ᾽ ἄξιον γενέσθαι,*
ἵν᾽ ἐσθίοιτ᾽ ὠνούμενοι, κἄπειτ᾽ ἐν Ἡλιαίᾳ

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lacking, each bringing a *χιτὼν* for his acceptance. First, the Sausage-seller offers him a warm tunic with sleeves coming down, at least to the armpits, and probably a good deal further. This Demus receives with pleasure and gratitude. He does not indeed actually commence to wear it; and Paphlagon, accustomed to outwit his antagonists, and furious at finding himself at every point outwitted by the Sausage-seller, is eager to retrieve the situation by personally arraying Demus in a *χιτὼν* of his own. This is a leathern jerkin, very possibly an *ἐξωμὶς*, which Paphlagon will himself presently throw around the shoulders of Demus.

882. *ἀμφιμασχάλου*] "The *χιτὼν* had two varieties of form. Pollux vii. 47: *χιτὼν δὲ, ὁ μὲν ἀμφιμάσχαλος, ἐλευθέρων σχῆμα. ὁ δὲ ἑτερομάσχαλος, οἰκετῶν.* The *ἑτερομάσχαλος* had an armhole only for the left arm, leaving the right with a part of the breast quite bare, and hence it was also called *ἐξωμίς*. But the *ἐξωμὶς* was not only a *χιτὼν*, it could also serve as an *ἱμάτιον* or *περίβλημα*. Hesychius, s. v. *ἐξωμίς*; Eustathius at Il. xviii. 595; Pollux ubi supra." Becker's Charicles, xi, Exc. 1. As to the words *χειμῶνος ὄντος* it must be remembered that the Comedy was exhibited in or about the month of February.

889. *βλαυτίοισι*] *Οἱ ἀνιστάμενοι ἐκ τῶν συμποσίων πρὸς τὸ ἀποπατῆσαι πολλάκις τοῖς ἀλλοτρίοις ὑποδήμασι χρῶνται, ἤ τοι σπεύδοντες, ἢ ἀγνοοῦντες ὑπὸ τῆς μέθης.*—

In winter too; and nought from you his poverty relieves,
But here's a tunic I have brought, well-lined, with double sleeves.

DEMUS. O, why Themistocles himself ne'er thought of such a vest!
Peiraeus was a clever thing, but yet, I do protest,
That on the whole, between the two, I like the tunic best.

PAPH. (*To S.S.*) Pah! would you circumvent me thus, with such an apish jest?

S.S. Nay as one guest, at supper-time, will take another's shoes,
When dire occasion calls him out, so I your methods use.

PAPH. Fawn on: you won't outdo me there. I'll wrap him round about
With this of mine. Now go and whine, you rascal. DEMUS. Pheugh! get out!
(*To P.'s wrapper.*) Go to the crows, you brute, with that disgusting smell of leather.

S.S. He did it for the purpose, Sir; to choke you altogether.
He tried to do it once before: don't you remember when
A stalk of silphium sold so cheap? DEMUS. Remember? yes: what then?

S.S. Why that was his contrivance too: he managed there should be a
Supply for all to buy and eat; and in the Heliaea

Scholiast. Bergler refers to Athenaeus viii, chap. 19, where a story is told of the club-footed musician Dorion who at some wine-party lost, through a mishap of this kind, the slipper he wore on that foot. *I wish the thief*, said he, *no greater misfortune than that my slipper may fit his foot.*

891. προσαμφιῶ τοδί] Πρὸς οἷς ἔχει, ἐνδύσω. παρεπιγραφὴ δὲ, δίδωσι γὰρ αὐτῷ ὁ Κλέων χιτῶνα.—Scholiast. Some of the Commentators have got it into their heads that Paphlagon is offering Demus an ἱμάτιον; but the Scholiast is clearly right. It was a χιτὼν, and not an ἱμάτιον, that Demus lacked, supra 881; it is a χιτὼν, and not an ἱμάτιον, with which his flatterers are seeking to supply him. If any particular substantive is to be understood with τόδε, it would be χιτώνιον or ἔνδυμα. No doubt, however, Paphlagon's χιτὼν is merely wrapped round Demus.

892. ὄζων] Many recent editors change this participle, the reading of every MS., into ὄζει, a change which seems to weaken the line, and destroy the force of Demus's ejaculation. The entire line is addressed, not to Paphlagon, but to Paphlagon's discarded χιτών. Compare Wasps 1154 and the note there.

βδέοντες ἀλλήλους ἀποκτείνειαν οἱ δικασταί.
ΔΗΜΟΣ. *νὴ τὸν Ποσειδῶ καὶ πρὸς ἐμὲ τοῦτ' εἶπ' ἀνὴρ* Κόπρειος.
ΑΛ. *οὐ γὰρ τόθ' ὑμεῖς βδεόμενοι δήπου 'γένεσθε πυρροί;*
ΔΗΜΟΣ. *καὶ νὴ Δί' ἦν γε τοῦτο* Πυρράνδρου *τὸ μηχάνημα.*
ΠΑ. *οἵοισί μ', ὦ πανοῦργε, βωμολοχεύμασιν ταράττεις.*
ΑΛ. *ἡ γὰρ θεός μ' ἐκέλευσε νικῆσαί σ' ἀλαζονείαις.*
ΠΑ. *ἀλλ' οὐχὶ νικήσεις. ἐγὼ γάρ φημί σοι παρέξειν,*
ὦ Δῆμε, μηδὲν δρῶντι μισθοῦ τρύβλιον ῥοφῆσαι.
ΑΛ. *ἐγὼ δὲ κυλίχνιόν γέ σοι καὶ φάρμακον δίδωμι*
τἀν τοῖσιν ἀντικνημίοις ἑλκύδρια περιαλείφειν.
ΠΑ. *ἐγὼ δὲ τὰς πολιάς γέ σουκλέγων νέον ποιήσω.*
ΑΛ. *ἰδού, δέχου κέρκον λαγὼ τὠφθαλμιδίω περιψῆν.*
ΠΑ. *ἀπομυξάμενος ὦ Δῆμέ μου πρὸς τὴν κεφαλὴν ἀποψῶ.*
ΑΛ. *ἐμοῦ μὲν οὖν, ἐμοῦ μὲν οὖν.*

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898. βδέοντες] *By breaking wind.* Theophrastus, H. P. vi. 3. 1, says of the *σιλφίου καυλὸς* that *καθαίρειν τοῦτόν φασι τὰ σώματα τετταράκοντα ἡμέραις.* And Pliny (N. H. xxii. 48) says that the root "inflationes facit et ructus." ἄξιον, of course, means *cheap*, *εὔωνον, καὶ ὀλίγης τιμῆς πιπρασκόμενον*, as the Scholiast says. As to silphium, the *giant fennel*, see the note on Plutus 925.

899. Κόπρειος] Κόπρειοι was the actual name of an Attic deme, a name on which Aristophanes puns, both here and in Eccl. 317. The unsavoury allusion is carried on by the *πυρροὶ* of the following line. See the Commentary on Frogs 307.

901. Πυρράνδρου] It seems to me that the real meaning of this line has escaped the Scholiasts and Commentators. In my judgement it is required by the sequence of the dialogue that, under the name Pyrrhander, Demus should be speaking of Paphlagon. The Sausage-seller has stated that this silphium-trick was the contrivance of Paphlagon; that the latter had twice endeavoured to destroy Demus by means of evil smells; now, by means of his filthy leathern jerkin: and on some previous occasion by means of the cheap silphium. Demus is *acquiescing* in that statement. Had he meant by Pyrrhander anybody but Paphlagon, he would have been *dissenting* from it; this little bit of buffoonery, *βωμολόχευμα*, on the part of the Sausage-seller would have missed its mark, and Paphlagon could not, as he does in the very next line, have protested against its success. In what sense, then, was the name Πύρρανδρος applied to Paphlagon? We know that Πυρρίας was a common name for a yellow-haired

The dicasts one and all were seized with violent diarrhoea.
DEMUS. O ay, a Coprolitish man described the sad affair.
S.S. And worse and worse and worse you grew, till yellow-tailed you were.
DEMUS. It must have been Pyrrhander's trick, the fool with yellow hair.
PAPH. (*To S.S.*) With what tomfooleries, you rogue, you harass and torment me.
S.S. Yes, 'tis with humbug I'm to win; for that the Goddess sent me.
PAPH. You shall not win! O Demus dear, be idle all the day,
And I'll provide you free, to swill, a foaming bowl of—pay.
S.S. And I'll this gallipot provide, and healing cream within it;
Whereby the sores upon your shins you'll doctor in a minute.
PAPH. I'll pick these grey hairs neatly out, and make you young and fair.
S.S. See here; this hare-scut take to wipe your darling eyes with care.
PAPH. Vouchsafe to blow your nose, and clean your fingers on my hair.
S.S. No, no; on mine, on mine, on mine!

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slave (Lucian, Timon 22; Frogs 730 and the note there), as Xanthias for one with auburn hair; and Paphlagon, who appears as an ordinary slave, and not in the likeness of Cleon, was in all probability represented as a πυρρίας, a slave with yellow hair. Demus lays hold of this peculiarity to keep up the jest upon πυρρὸς, enforcing the application of the word by a gesture directed towards Paphlagon. Hence the latter's indignant expostulation in the following line.

905. μισθοῦ] *Pay-soup.* He is alluding to the dicastic triobol, μισθοῦ εἶπε διὰ τὸν δικαστικὸν μισθὸν, as the Scholiast says. The word is used παρὰ προσδοκίαν, just as in Wasps 525 μισθὸν is unexpectedly substituted for κύλικα. Paphlagon has already been courting the dicasts—or in other words the Demus—by getting them a full day's pay for less than a full day's work: see supra 50, Wasps 595. In his present strait he is willing to promise them a full day's pay for "doing just nothing at all"; the very service for which the Demus had recently given *him* a seat at the Prytaneian dinner-table, supra 766.

906. κυλίχνιον] Ὃ νῦν λέγουσι πυξίδιον· ἔχουσι δὲ οἱ ἰατροὶ τὰ πυξίδια, ἐν οἷς προσβάλλουσι τὰ πάσματα.—Scholiast. The Sausage-seller is still seeking to win Demus by ministering to his immediate personal wants; as in the case of the cushion, the shoes, and the tunic above, and of the hare-scut just below.

911. ἐμοῦ μὲν οὖν] Paphlagon has descended to such a depth of grovelling that the Sausage-seller, unable to sink lower, can only repeat the same request

ΠΑ. *ἐγώ σε ποιήσω τριη-*
ραρχεῖν, ἀναλίσκοντα τῶν
σαυτοῦ, παλαιὰν ναῦν ἔχοντ',
εἰς ἣν ἀναλῶν οὐκ ἐφέ-
ξεις οὐδὲ ναυπηγούμενος·
διαμηχανήσομαί θ' ὅπως
ἂν ἱστίον σαπρὸν λάβῃς.

ΧΟ. *ἀνὴρ παφλάζει, παῦε παῦ',*
ὑπερζέων· ὑφελκτέον
τῶν δᾳδίων, ἀπαρυστέον
τε τῶν ἀπειλῶν ταυτηί.

ΠΑ. *δώσεις ἐμοὶ καλὴν δίκην,*
ἰπούμενος ταῖς εἰσφοραῖς.

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with eager and emphatic iteration. These words do not belong to the system of iambic dimeters which immediately follows, and which is of an entirely different character and rhythm. They belong to the previous system, and are really half a tetrameter which has been left unfinished, partly to mark more strongly the emphasis of the Sausage-seller, and partly to furnish a convenient transition from the longer to the shorter system. Compare Birds 611.

912. *τριηραρχεῖν*] *Ἀπειλεῖ αὐτῷ λειτουργίαν. λειτουργία γὰρ παρὰ Ἀθηναίοις. δαπανηρὸν δὲ τὸ τριηραρχεῖν· ἔδει γὰρ τὴν τριήρη πάντα ἔχειν πρὸς πόλεμον εὐτρεπῆ, ἅπερ παρεσκεύαζεν ὁ τὴν λειτουργίαν ταύτην προβληθείς.*—Scholiast. It is obvious that the Sausage-seller was to have as burdensome a task as the rules of the trierarchy would permit; and it follows that, as indeed we are elsewhere told, the duty of a trierarch did not extend to the building of an entirely new trireme, but was confined to the repair and equipment of an already existing ship. See Boeckh's P. E. Book IV, chaps. xi and xii.

919. *ἀνὴρ παφλάζει*] Here we see one reason why Aristophanes chose for Cleon, as a slave, the name of Paphlagon. His fierce and boisterous oratory might be likened to the *κύματα παφλάζοντα πολυφλοίσβοιο θαλάσσης*. Here, overflowing with rage, he is compared by the Chorus to a caldron, hissing and simmering over a fire of wood. The caldron is beginning to boil over, and they propose to lessen the fire by drawing out some of the sticks, and to ease the caldron by ladling out some of its contents. *τῇ μεταφορᾷ ἐχρήσατο*, says the Scholiast, *ἀπὸ τοῦ χαλκείου ἐν τῷ πυρὶ κειμένου. ἐπειδὰν γὰρ ἴδωμεν τοῦτο ὑπερζέον, τῶν ὑποκειμένων ξύλων ὑφαιροῦμεν*

PAPH. A trierarch's office you shall fill,
And by my influence I'll prevail
That you shall get, to test your skill,
A battered hull with tattered sail.
Your outlay and your building too
On such a ship will never end;
No end of work you'll have to do,
No end of cash you'll have to spend.

CHOR. O see how foamy-full he gets.
Good Heavens, he's boiling over; stay!
Some sticks beneath him draw away,
Bale out a ladleful of threats.

PAPH. Rare punishment for this you'll taste;
I'll make the taxes weigh you down;

καὶ τοῦ ὕδατος, ἵνα μὴ ὑπερχυθέντος τοῦ ὕδατος τὸ πῦρ σβεσθῇ. χαριέντως δὲ ὡς μαγείρῳ.

922. *ταυτηί*] *Ἴσως κρεάγραν ἔδειξεν ὡς μαγείρῳ.*—Scholiast. The flesh-hook which the Sausage-seller was carrying (supra 772) was to be struck into the caldron to bring out some of the stew. See Wasps 1155 and the note there. *τῶν ἀπειλῶν δὲ εἶπεν ἀντὶ τοῦ εἰπεῖν τοῦ ζέματος.*—Scholiast.

924. *ταῖς εἰσφοραῖς*] Mitchell, observing that Photius explains *ἰπούμενος* by *πιεζόμενος*, cites Lysias (Against Ergocles 3), who speaks of the Athenians as *πιεζομένους ταῖς εἰσφοραῖς*. The *εἰσφοραὶ* were contributions, on the basis of a graduated property-tax, made by Athenian citizens to the public revenue. The taxable capital of the *πεντακοσιομέδιμνοι* was reckoned at twelve times the amount of their annual income; that of the *ἱππεῖς* at ten times; and that of the *ζευγῖται* at less than seven times: so that for every £100 of their income the *πεντακοσιομέδιμνοι* would be taxed as if their property was £1,200, and the *ζευγῖται* as if their property was less than £700. See Boeckh, iv. 5. Paphlagon's threat therefore, that he will have the Sausage-seller's name placed in the property-register amongst the *πεντακοσιομέδιμνοι*, was a very serious one. We may well believe that these *εἰσφοραὶ* were shirked as much as possible, *οὐκ εἰσφέρετε τὰς εἰσφορὰς* say the Chorus of Women to the Chorus of Men in Lysist. 654; and that a litigant would endeavour to commend himself to his judges as one *πολλὰς καὶ μεγάλας εἰσφορὰς εἰσφέρων*, Antiphon, First Tetralogy, Second Speech, section 12. Boeckh (iv. 1) thinks that the *εἰσφορὰ* at Athens was invariably

ἐγὼ γὰρ εἰς τοὺς πλουσίους
σπεύσω σ' ὅπως ἂν ἐγγραφῇς.

ΑΛ. ἐγὼ δ' ἀπειλήσω μὲν οὐ-
δὲν, εὔχομαι δέ σοι ταδί·
τὸ μὲν τάγηνον τευθίδων
ἐφεστάναι σίζον, σὲ δὲ
γνώμην ἐρεῖν μέλλοντα περὶ
Μιλησίων καὶ κερδανεῖν
τάλαντον, ἢν κατεργάσῃ,
σπεύδειν ὅπως τῶν τευθίδων
ἐμπλήμενος φθαίης ἔτ' εἰς
ἐκκλησίαν ἐλθών· ἔπει-
τα πρὶν φαγεῖν, ἀνὴρ μεθή-
κοι, καὶ σὺ τὸ τάλαντον λαβεῖν
βουλόμενος ἐσθ-
ίων ἐπαποπνιγείης.

ΧΟ. εὖ γε νὴ τὸν Δία καὶ τὸν Ἀπόλλω καὶ τὴν Δήμητρα.

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an exceptional war-tax; but there are no sufficient grounds for so limiting it. It is far more reasonable to suppose with Perizonius at Aelian, V. H. ii. 10, and Duker at Thuc. iii. 19, that *εἰσφοραὶ* is the general name for the contributions of the citizens, as *φόροι* for those of the subject allies. *εἰσφοραὶ* were levied at Athens long before either the *φόροι* or the Athenian empire came into existence, Polity of Athens, chap. 8.

929. *τάγηνον τευθίδων*] We have already, in Acharnians 1156–60, had a comic imprecation connected, as here, with that particular kind of cuttle which was called a *τευθίς*. There it was hoped that just as the offender was about to eat his cuttle a dog might run off with it; here that he may be choked in his eagerness to eat it. Both passages bear witness to the high estimation in which the *τευθὶς* was held. One would suppose that Alexis, a great cookery poet, must have had this description in his mind when he talked of bringing in *τὸ σῶμα τῆς σηπίας, ἐπὶ τὸ τήγανον, σίζον*. Athenaeus vii, chap. 124.

932. *Μιλησίων*] See the note on 361 supra. Neil observes that in the tribute lists Miletus is assessed at ten talents,

Amongst the wealthiest of the town
I'll manage that your name is placed.
S.S. I will not use a single threat;
I only most devoutly wish
That on your brazier may be set
A hissing pan of cuttle-fish;
And you the Assembly must address
About Miletus,—'tis a job
Which, if it meets entire success,
Will put a talent in your fob,—
And O that ere your feast begin,
The Assembly waits your friend may cry,
And you, afire the fee to win
And very loth to lose the fry,
May strive in greedy haste to swallow
The cuttles and be CHOKED thereby.

CHOR. Good! Good! by Zeus, Demeter, and Apollo.

449–446 B.C.; at five talents, 445–439 B.C.; and again at ten 424 B.C., the year of the exhibition of the Knights; a variation which tends to support the suggestion made at the end of that note.

933. *ἢν κατεργάσῃ*] Ἐὰν διαπράξῃ ἅπερ αὐτοῖς ἐπηγγείλω. μεθῆκοι δὲ, μετέλθοι, καλῶν σε δηλονότι.—Scholiast. Compare Eccl. 247 *ἢν ταῦθ' ἁπινοεῖς κατεργάσῃ*. And as to *μεθῆκοι* see Eccl. 534 and the note on 529.

941. *νὴ τὸν Δία κ.τ.λ.*] An appeal to this triplet of deities is not uncommon. They are conjoined, as Neil observes, in the dicastic oath; *ὤμνυον ἐν Ἀρδήττῳ Ἀπόλλω πατρῷον, καὶ Δήμητρα, καὶ Δία Βασιλέα*, Pollux viii, segm. 122. And Mitchell refers to Demosthenes (Against Callippus 11, p. 1238) *καὶ μὰ τὸν Δία, καὶ τὸν Ἀπόλλω, καὶ τὴν Δήμητρα οὐ ψεύσομαι πρὸς ὑμᾶς, ὦ ἄνδρες δικασταί.* The oath here, like the prayers in the Birds and the Thesmophoriazusae, is in prose. Bergk observed that if the *γε* were omitted, and a bacchic foot (◡ — —) added, the line would form an anapaestic tetrameter, and Herwerden accordingly added *σύ γ' ηὔξω*, so as to make the line *εὖ νὴ τὸν Δία καὶ τὸν Ἀπόλλω, καὶ τὴν Δήμητρα σύ γ' ηὔξω.* But this, of course, is merely a play of fancy; nobody doubts the integrity of the text.

ΔΗΜΟΣ. *κἀμοὶ δοκεῖ καὶ τἄλλα γ' εἶναι καταφανῶς*
ἀγαθὸς πολίτης, οἷος οὐδείς πω χρόνου
ἀνὴρ γεγένηται τοῖσι πολλοῖς τοὐβολοῦ.
σὺ δ', ὦ Παφλαγών, φάσκων φιλεῖν μ' ἐσκορόδισας.
καὶ νῦν ἀπόδος τὸν δακτύλιον, ὡς οὐκ ἔτι
ἐμοὶ ταμιεύσεις. ΠΑ. *ἔχε· τοσοῦτον δ' ἴσθ' ὅτι,*
εἰ μή μ' ἐάσεις ἐπιτροπεύειν, ἕτερος αὖ
ἐμοῦ πανουργότερός τις ἀναφανήσεται.
ΔΗΜΟΣ. *οὐκ ἔσθ' ὅπως ὁ δακτύλιός ἐσθ' οὑτοσὶ*
οὑμός· τὸ γοῦν σημεῖον ἕτερον φαίνεται,
ἀλλ' ἢ οὐ καθορῶ; ΑΛ. *φέρ' ἴδω, τί σοι σημεῖον ἦν;*
ΔΗΜΟΣ. *δημοῦ βοείου θρῖον ἐξωπτημένον.*
ΑΛ. *οὐ τοῦτ' ἔνεστιν.* ΔΗΜΟΣ. *οὐ τὸ θρῖον; ἀλλὰ τί;*
ΑΛ. *λάρος κεχηνὼς ἐπὶ πέτρας δημηγορῶν.*
ΔΗΜΟΣ. *αἰβοῖ τάλας.* ΑΛ. *τί ἔστιν;* ΔΗΜΟΣ. *ἀπόφερ' ἐκποδών.*
οὐ τὸν ἐμὸν εἶχεν, ἀλλὰ τὸν Κλεωνύμου.

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943. *κἀμοὶ δοκεῖ*] In the second bout of the controversy, as in the first (see the note on 836 supra), the Sausage-seller has got the better of his adversary; and Demus seems quite satisfied of his superior merit, and willing to take him on in Paphlagon's place. Yet we shall find that two more trials take place, the competition with the oracles and the competition with the food-supplies, before the final decision is given. I think that, if we consider the very recent date of Cleon's Sphacterian triumph, we must feel that Aristophanes was somewhat pressed for time in preparing this Comedy for production; and I suspect that he originally thought that he should be unable to protract the discussion before Demus, beyond the debates in anapaestic and iambic tetrameters; then found himself able to add the oracle-competition; and finally to continue it to its present dimensions. For thrice does Demus announce that he is ready to decide in favour of the Sausage-seller, here and at 1098 and 1227 infra; but on the first two occasions Paphlagon begs, and obtains, a further trial. From the third decision there is no appeal.

945. *τοῖσι πολλοῖς*] *To the Many*, the *οἱ πολλοί*, the Athenian populace. But the word *πολλοὶ* reminds the speaker of the placard frequently to be seen over the cheap market-stalls, *πολλοὶ* (or *πολλαὶ*) *τοὐβολοῦ*, scilicet *ἰχθύες* or *ἀφύαι*, supra 649; and, perhaps somewhat heedlessly seeing that he himself is Demus, he adds *τοὐβολοῦ* here to *πολλοῖς* so as to make the phrase run "to the

DEMUS. Aye, and in all respects he seems to me
A worthy citizen. When lived a man
So good to the Many (the Many for a penny)?
You, Paphlagon, pretending that you loved me,
Primed me with garlic. Give me back my ring;
You shall no more be steward. PAPH. Take the ring;
And be you sure, if I'm no more your guardian,
You'll get, instead, a greater rogue than I.
DEMUS. Bless me, this can't be mine, this signet-ring.
It's not the same device, it seems to me;
Or can't I see? S.S. What's the device on yours?
DEMUS. A leaf of beef-fat stuffing, roasted well.
S.S. No, that's not here. DEMUS. What then? S.S. A cormorant
With open mouth haranguing on a rock.
DEMUS. Pheugh! S.S. What's the matter? DEMUS. Throw the thing away.
He's got Cleonymus's ring, not mine.

Many for an obol." The reader must first annex πολλοῖς to τοῖσι (making τοῖσι πολλοῖς equivalent to τῷ πλήθει), and then to τοὐβολοῦ. Cf. supra 361, Birds 874.

946. ἐσκορόδισας] *Primed me with garlic*, as though I were a game cock, supra 494. You were for ever urging me to fight; and that, although you pretended to love me.

947. τὸν δακτύλιον] The signet-ring with which a householder entrusts his steward. There seems to be no allusion to any *public* office. This is a matter which concerns Paphlagon, not Cleon.

953. ἀλλ' ἦ] *Can it be that?* See the note on Wasps 8.

954. δημοῦ βοείου] Here, as in Wasps 40, there is a play on the words δῆμος, *the Athenian People*, and δημὸς βόειος, *the fat of bulls.*

956. λάρος] The term λάρος embraces every variety of *gull*, but whether it extends to the *cormorant* is extremely uncertain. It is, however, necessary so to translate it, because the cormorant represents to us the precise qualities which the λάρος represented to the Greeks. See the Introduction to the Birds, p. lxxxiii. The πέτρα from which the λάρος is holding forth is the bema, the block of living stone, from which the orators addressed the assembly in the Pnyx.

958. Κλεωνύμου] The λάρος has already played its part in denoting the bound-

παρ' ἐμοῦ δὲ τουτονὶ λαβὼν ταμίευέ μοι.
ΠΑ. μὴ δῆτά πώ γ', ὦ δέσποτ', ἀντιβολῶ σ' ἐγώ,
πρὶν ἄν γε τῶν χρησμῶν ἀκούσῃς τῶν ἐμῶν.
ΑΛ. καὶ τῶν ἐμῶν νυν. ΠΑ. ἀλλ' ἐὰν τούτῳ πίθῃ,
μολγὸν γενέσθαι δεῖ σε. ΑΛ. κἄν γε τουτῳί,
ψωλὸν γενέσθαι δεῖ σε μέχρι τοῦ μυρρίνου.
ΠΑ. ἀλλ' οἵ γ' ἐμοὶ λέγουσιν ὡς ἄρξαι σε δεῖ
χώρας ἁπάσης ἐστεφανωμένον ῥόδοις.
ΑΛ. οὑμοὶ δέ γ' αὖ λέγουσιν ὡς ἁλουργίδα
ἔχων κατάπαστον καὶ στεφάνην ἐφ' ἅρματος
χρυσοῦ διώξεις Σμικύθην καὶ κύριον.

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less rapacity of Cleon, as it does again in Clouds 591. It is now diverted to signify the enormous voracity of Cleonymus, which is again satirized infra 1294–9. Cf. Aelian, V. H. i. 27. For Cleon it represented the greed of gain; for Cleonymus the greed of eating. It seems to have escaped the observation of Commentators that up to this time Cleonymus is known only as a prodigious eater. The taunts on his cowardice as a ῥίψασπις, an ἀσπιδαποβλὴς, are all *subsequent* to the Knights, and are probably, as I have already suggested in the Commentary on the Birds 288, due to his having cast away his shield in the flight from Delium. That battle occurred in the same year as, but considerably later than, the exhibition of this Comedy. In the note to the Birds it is, by an unaccountable oversight, stated to have occurred about the time of such exhibition.

959. παρ' ἐμοῦ] Δακτύλιον ἄλλον δίδωσι, καὶ ἔστι παρεπιγραφή.—Scholiast. Apparently he takes the ring from his own finger.

963. μολγόν] A *black-jack*, the slang equivalent of ἀσκὸς, *a wine-skin*. Pollux, x. 187, says that it is a Tarentine word, signifying βόειος ἀσκός. The meaning of the present passage is well explained by Lobeck (Aglaoph. ii, Epimetrum 1). It refers to a very famous oracle which declared that Athens should ride the sea like an ἀσκὸς, tossed and troubled it may be, but never submerged. The oracle was originally delivered from the Pythian shrine to Theseus, when he had carried out his great scheme of uniting all the various Attic communities into one Athenian commonwealth. It is given in full by Plutarch (Theseus, chap. 24), its last words being ἀσκὸς γὰρ ἐν οἴδματι ποντοπορεύσει. And Plutarch quotes a similar vaticination which he ascribes to the Sibyl, though Pausanias (i. 20. 4) attributes that also to the Pythian priestess, ἀσκὸς βαπτίζῃ, δῦναι δέ τοι οὐ θέμις ἐστίν. So widespread was the knowledge of this oracle, that according to Libanius (on

Take this from me, and you be steward now.
PAPH. O not yet, master, I beseech, not yet;
Wait till you've heard my oracles, I pray.
S.S. And mine as well. PAPH. And if to *his* you listen,
You'll be a liquor-skin. S.S. And if to *his*,
You'll find yourself severely circumcised.
PAPH. Nay mine foretell that over all the land
Thyself shalt rule, with roses garlanded.
S.S. And mine that crowned, in spangled purple robe,
Thou in thy golden chariot shalt pursue
And sue the lady Smicythe and her lord.

Demosth. iv, p. 250), μάλιστα Φίλιππος δέδοικε τὰς τῶν θεῶν ὑπὲρ τῆς πόλεως μαντείας· . . . ἀκούει γὰρ τῶν χρησμῶν ἀσκὸν ἀβάπτιστον καλούντων τὴν πόλιν. An oracle of this kind would naturally be much in men's mouths at Athens in times of trouble; and for the more decorous ἀσκὸς the people seem to have substituted the more vulgar μολγός. This change must have already been well known, otherwise the language of Aristophanes would have been unintelligible to the audience. Pollux quotes another line, apparently a mock oracle, from another play of Aristophanes (doubtless much later than the Knights), μή μοι Ἀθηναίους αἴνει, μολγοὶ γὰρ ἔσονται, *Praise me not the Athenians, for they are going to be* μολγοί. All these passages are collected by Lobeck. Paphlagon therefore is suggesting that this well-known oracle about Athens being a μολγὸς will be found in the Sausage-seller's collection. The latter's retort seems to have no reference to any oracle, but to be the unassisted product of his own coarse mind. μέχρι τοῦ μυρρίνου is explained by the Scholiast to mean εἰς τέλος; and I may observe that, although ψωλὸς is uniformly translated "circumcised," it never in these Comedies has any reference to the rite of circumcision, but is invariably equivalent to ἐστυκώς.

969. διώξεις] The promise of empire held out to Demus by Paphlagon was no doubt a tempting bait, but the promise of litigation held out by the Sausage-seller is one still greater and more tempting. For the purple robe, the crown, the golden car, in which we might have supposed that Demus was intended to pursue the sport of kings, are converted into mere adjuncts of litigation, and the signification of διώξεις is changed from "chasing" to "prosecuting," by the addition, παρὰ προσδοκίαν, of the words Σμικύθην καὶ κύριον. Smicythes (doubtless an Athenian citizen, though one Scholiast calls him a Thracian king) was noted for his effeminate vices; and as his name, in

ΠΑ. *καὶ μὴν ἔνεγκ' αὐτοὺς ἰών, ἵν' οὑτοσὶ*
αὐτῶν ἀκούσῃ. ΑΛ. *πάνυ γε. καὶ σύ νυν φέρε.*
ΠΑ. *ἰδού.* ΑΛ. *ἰδοὺ νὴ τὸν Δί'· οὐδὲν κωλύει.*

ΧΟ. *ἥδιστον φάος ἡμέρας*
ἔσται τοῖσι παροῦσι πᾶ-
σιν καὶ τοῖς ἀφικνουμένοις,
ἢν Κλέων ἀπόληται.
καίτοι πρεσβυτέρων τινῶν
οἵων ἀργαλεωτάτων
ἐν τῷ Δείγματι τῶν δικῶν

---

the accusative case, was equally adapted for a man or a woman, the speaker affects to consider him a married woman, and says that the prosecution is to be directed against him and his *κύριον* "husband" or "next friend" without whom a married woman could not be sued. The Scholiast says *τὸν Σμικύθην κωμῳδεῖ ὡς κίναιδον. κύριον δὲ λέγει τὸν ἄνδρα· οὕτω γὰρ ἐπεγράφοντο ἐν τοῖς δικαστηρίοις, Ἀσπασία καὶ κύριος, τουτέστιν ὁ Περικλῆς.* The phrase *Ἀσπασία καὶ κύριος* is probably taken from some Comic poet, twitting Pericles with the relation in which he stood to Aspasia.

970. *ἰών*] Whither are they to go for their oracles? It seems to me that for this purpose, and for the purpose of fetching their provisions infra 1110, the two houses, one on each side of Demus's abode, are to be utilized. Paphlagon goes into one of them, and the Sausage-seller into the other.

973–96. *ἥδιστον κ.τ.λ.*] Paphlagon has failed before the Council, and, so far, he has fared no better before the People; and the Chorus now indulge in a song of triumph, consisting of a strophe and antistrophe, in anticipation of his approaching overthrow. I ought rather to say, of *Cleon's* approaching overthrow; for here, and here only throughout the play, is the name of Cleon introduced. And why is it mentioned here? I think, for the following reason. We know that little choral odes like this, if they happened to catch the fancy of the town, were likely to come into vogue as popular melodies, cf. supra 529; and a song would obviously be made more telling by the introduction of Cleon's actual name. For the same reason the little lyric dialogue infra 1111–50 altogether drops the fiction of Demus the householder and Paphlagon the slave, and deals only with the real Athenian People and the real Athenian demagogues. The metre of the present ode is pure Glyconic; each strophe consisting of twelve Glyconic lines, nine of which are acatalectic, and three catalectic or (as the grammarians call them) Pherecrateian; and so arranged that three acatalectics are fol-

PAPH. Well, go and fetch them hither, so that *he*
May hear them. S.S. Certainly; and you fetch yours.
PAPH. Here goes. S.S. Here goes, by Zeus. There's nought to stop us.

CHOR. O bright and joyous day,
O day most sweet to all
Both near and far away,
The day of Cleon's fall.
Yet in our Action-mart
I overheard by chance
Some ancient sires and tart

---

lowed by one catalectic. The full Glyconic is ⏑ – / – – / – ⏑ | – ⏑ ⏑ – | ⏑ – |. The Pherecrateian drops the final syllable; and its own last syllable, closing the stanza, may be either long or short.

973. ἥδιστον φάος] The Scholiast tells us that the opening lines are borrowed or parodied from Euripides; and doubtless, if we had before us the passage from which they are taken, we should be able to define more precisely the exact meaning of the participles τοῖς παροῦσι and τοῖς ἀφικνουμένοις. Here it seems that they can only mean *the residents*, and *the visitors*, "to all who are here, and to all who come here." The Scholiast indeed offers two interpretations, ἢ τοῖς μετὰ ταῦτα ἐσομένοις (that is, to the present and all future generations), ἢ καὶ τοῖς ἐπιδημοῦσι τῶν ξένων, ἵν' ἐπιδεικνύῃ τὸν Κλέωνα κἂν τούτῳ πονηρὸν, ὅτι μηδὲ τούτων φείδεται, ἀλλ' ἐπίσης ἅπαντας συκοφαντεῖ. The first explanation would make excellent sense, but ἀφικνουμένοις can hardly bear that meaning, and the second alternative is very generally accepted.

978. οἵων ἀργαλεωτάτων] *As cross-grained as cross-grained can be.* He is speaking of the old dicasts, who are sure to have a good word for their patron, Cleon.

979. Δείγματι] Δείγματα are *samples* of merchandise, and in several Hellenic cities the Mart or Exchange in which merchants met to buy and sell by sample was itself called the Δεῖγμα. The Athenian Δεῖγμα was, as we might expect, in Peiraeus, the merchants leaving their cargoes in the ships, and bringing samples only to the Δεῖγμα. The Scholiast says τὸ Δεῖγμα τόπος ἐστὶν ἐν Πειραιεῖ, where οἱ ἔμποροι τὰ δείγματα τῶν πωλουμένων ἐτίθεσαν. And Harpocration more fully Δεῖγμα, κυρίως μὲν τὸ δεικνύμενον ἀφ' ἑκάστου τῶν πωλουμένων. ἤδη δὲ καὶ τόπος τις ἐν τῷ Ἀθήνησιν ἐμπορίῳ, εἰς ὃν τὰ δείγματα ἐκομίζετο, οὕτως ἐκαλεῖτο. Harpocration further refers to Demosthenes Against Polycles 33 προσέρχεται αὐτῷ ἐν τῷ Δείγματι; and to Lysias Against Tisis (Fragm. 45, cited by Dionys. Hal. vi, p. 983, Reiske) οὐ

ἤκουσ' ἀντιλεγόντων,
ὡς εἰ μὴ 'γένεθ' οὗτος ἐν
τῇ πόλει μέγας, οὐκ ἂν ἤ-
στην σκεύη δύο χρησίμω,
δοῖδυξ οὐδὲ τορύνη.

ἀλλὰ καὶ τόδ' ἔγωγε θαυ-
μάζω τῆς ὑομουσίας
αὐτοῦ· φασὶ γὰρ αὐτὸν οἱ
παῖδες οἳ ξυνεφοίτων
τὴν Δωριστὶ μόνην ἂν ἁρ-
μόττεσθαι θαμὰ τὴν λύραν,
ἄλλην δ' οὐκ ἐθέλειν μαθεῖν·
κᾆτα τὸν κιθαριστὴν
ὀργισθέντ' ἀπάγειν κελεύ-

δυναμένου δὲ βαδίζειν, ἐκόμισαν αὐτὸν εἰς τὸ Δεῖγμα. Bergler adds Demosthenes Against Lacritus 35 οὗτοι περιεπάτουν ἐν τῷ Δείγματι τῷ ἡμετέρῳ; and Mitchell, Xen. Hell. v. 1. 21, where, speaking of the daring raid of Teleutias on the Peiraeus, the historian says, ἦσαν δέ τινες οἳ καὶ ἐκπηδήσαντες ἐς τὸ Δεῖγμα ἐμπόρους τέ τινας καὶ ναυκλήρους ξυναρπάσαντες ἐς τὰς ναῦς εἰσήνεγκαν: and Schneider, in his note on the passage, observes "Δεῖγμα· ubi in simili facinore Alexander Pheraeus capiebat τὰ χρήματα ἀπὸ τῶν τραπεζῶν, narrante Polyaeno vi. 2. 2." Aristophanes calls the Law Courts Δεῖγμα τῶν δικῶν, as places where Justice is bought and sold: he is not referring to any particular Court. In the translation "Action-mart" is intended to be a play on our well-known "Auction-mart."

983. σκεύη δύο χρησίμω] *Two useful household utensils, viz. a Pestle and a Ladle for stirring*; "quorum instrumentorum vicem," says Bergler, "Cleo praestat in turbanda Republica." He might have said "in turbanda Graecia tota," for that is the sense in which he is called a Pestle in the "Peace." There the War-demon is seeking to pound and pulverize the Hellenic cities in an enormous mortar, and tells his servant Κυδοιμὸς to fetch a pestle from Athens. Κυδοιμὸς runs to Athens and returns with the news that the Athenians have lost their pestle who was, he explains, ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα (Cleon having died in the preceding year). The Scholiast on the present passage defines τορύνη as τὸ κινητήριον τῆς χύτρας. And so Suidas, and the Scholiast on Birds 78.

985. ἀλλὰ καὶ τόδ' κ.τ.λ.] The entire antistrophe leads up to the joke that

This counter-plea advance,
That but for him the State
Two things had ne'er possessed :—
A STIRRER-up of hate,
A PESTLE of unrest.

His swine-bred music we
With wondering hearts admire;
At school, his mates agree,
He always tuned his lyre
In Dorian style to play.
His master wrathful grew;
He sent the boy away,
And this conclusion drew,
This boy from all his friends

Cleon tuned his lyre to the Reception-of-bribes pitch, δωροδοκιστὶ, with a play on Δωριστί. It does not seem that the pun can be reproduced in English, and I have been obliged to resort to the naturalized Latin formula, D.D. *dono dedit*, and also to give a more than usually free translation of the original.

986. ὑομουσίας] Ὑομουσία, *a talent for swine music*, is, I imagine, a word coined by Aristophanes as a play upon εὐμουσία, *a talent for fine music*; and since the whole antistrophe is concerned with music, in the modern and narrower sense of the word, the Scholiast's interpretation of ὑομουσίας as τῆς χοιρωδίας, τῆς ἀπαιδευσίας, can hardly be correct. Nor do I think that there can be any allusion, as in Wasps 36, to the high-pitched truculent voice of Cleon. We are dealing here with quite a different matter.

988. οἱ ξυνεφοίτων] Οἱ συμμαθόντες.—Scholiast. *His fellow pupils, his schoolmates.* In the first chapter of the Euthydemus Socrates, after observing that old as he was he attended the class of Connos, the famous κιθαριστής, adds οἱ παῖδες οἱ συμφοιτηταί μου ἐμοῦ τε καταγελῶσι καὶ τὸν Κόννον καλοῦσι γεροντοδιδάσκαλον. The verb φοιτᾶν is of course regularly used for attending the lectures of a teacher; cf. infra 1235, Clouds 916, and frequently in Plato.

989. τὴν Δωριστί] Sc. ἁρμονίαν. "Some Dorian movement bold or grave."—Keble. The Dorian was of all the harmonies the manliest and most austere. It is brought into connexion with Cleon only for the purpose of the coming Δωροδοκιστί.

993. ἀπάγειν κελεύειν] *Bade* his parents *remove him.* In other words, expelled him from the school.

ειν, ὡς ἁρμονίαν ὁ παῖς
οὗτος οὐ δύναται μαθεῖν
ἢν μὴ Δωροδοκιστί.

ΠΑ. *ἰδού, θέασαι, κοὐχ ἅπαντας ἐκφέρω.*
ΑΛ. *οἴμ' ὡς χεσείω, κοὐχ ἅπαντας ἐκφέρω.*
ΔΗΜΟΣ. *ταυτὶ τί ἐστι;* ΠΑ. *λόγια.* ΔΗΜΟΣ. *πάντ';* ΠΑ. *ἐθαύμασας;*
καὶ νὴ Δί' ἔτι γέ μοὔστι κιβωτὸς πλέα.
ΑΛ. *ἐμοὶ δ' ὑπερῷον καὶ ξυνοικία δύο.*
ΔΗΜΟΣ. *φέρ' ἴδω, τίνος γάρ εἰσιν οἱ χρησμοί ποτε;*
ΠΑ. *οὑμοὶ μέν εἰσι Βάκιδος.* ΔΗΜΟΣ. *οἱ δὲ σοὶ τίνος;*
ΑΛ. *Γλάνιδος, ἀδελφοῦ τοῦ Βάκιδος γεραιτέρου.*
ΔΗΜΟΣ. *εἰσὶν δὲ περὶ τοῦ;* ΠΑ. *περὶ Ἀθηνῶν, περὶ Πύλου,*
περὶ σοῦ, περὶ ἐμοῦ, περὶ ἁπάντων πραγμάτων.
ΔΗΜΟΣ. *οἱ σοὶ δὲ περὶ τοῦ;* ΑΛ. *περὶ Ἀθηνῶν, περὶ φακῆς,*
περὶ Λακεδαιμονίων, περὶ σκόμβρων νέων,
περὶ τῶν μετρούντων τἄλφιτ' ἐν ἀγορᾷ κακῶς,
περὶ σοῦ, περὶ ἐμοῦ. τὸ πέος οὑτοσὶ δάκοι.
ΔΗΜΟΣ. *ἄγε νυν ὅπως αὐτοὺς ἀναγνώσεσθέ μοι,*
καὶ τὸν περὶ ἐμοῦ 'κεῖνον ᾧπερ ἥδομαι,

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996. *Δωροδοκιστί*] *Οὐδεμίαν ἁρμονίαν ἄλλην θέλει μαθεῖν, μόνην δὲ τὴν τοῦ δωροδοκεῖν ἐπώνυμον.*—Scholiast.

997. *ἰδού, θέασαι*] The rivals re-enter from their respective houses, each "staggering," in Mitchell's phrase, "under a load of oracles," and vowing that he has ever so many more at home. The Sausage-seller is bound always to outdo Paphlagon, and accordingly he emphasizes his sense of the burden he is carrying by one of those unseemly jokes of which, in the opening scene of the Frogs, Dionysus so forcibly expresses his contempt.

1000. *κιβωτός*] A *κιβωτὸς* was a wooden chest, box, or coffer. In Wasps 1056 it signifies a wardrobe; in Plutus 711 the diminutive *κιβώτιον* is used for a medicine chest. Paphlagon has a chest full of oracles still untouched; but the Sausage-seller has an upper chamber and two storerooms full. With *ὑπερῷον* and *ξυνοικία* we must understand *πλέα* from the preceding line. *ξυνοικία* has two distinct significations: (1) a house

Donations seeks to wile,
His art begins and ends
In Dono-do-rian style.

PAPH. Look at them, see! and there are more behind.
S.S. O what a weight! and there are more behind.
DEMUS. What ARE they? PAPH. Oracles! DEMUS. All? PAPH. You seem surprised;
By Zeus, I've got a chestful more at home.
S.S. And I a garret and two cellars full.
DEMUS. Come, let me see. Whose oracles are these?
PAPH. Mine are by Bakis. DEMUS. (*To* S.S.) And by whom are yours?
S.S. Mine are by Glanis, Bakis's elder brother.
DEMUS. What do they treat of? PAPH. Mine? Of Athens, Pylus,
Of you, of me, of every blessed thing.
DEMUS (*To* S.S.) And you; of what treat yours? S.S. Of Athens, pottage,
Of Lacedaemon, mackerel freshly caught,
Of swindling barley-measurers in the mart,
Of you, of me. That nincompoop be hanged.
DEMUS. Well read them out; and prithee don't forget
The one I love to hear about myself,

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containing several different families. This is its commonest meaning, but is not its meaning here. And (2) *a store-room or cellar.* Here the Scholiast gives ἀπόστασις as one of its significations; and ἀπόστασις is defined as τοῦ οἴνου ἀποθήκας ἔχουσα, Antiatticista, p. 80. 32.

1004. Γλάνιδος] There is no such person as Glanis; the name is extemporized by the Sausage-seller on the spur of the moment. As to Bakis see 123 supra.

1007. περὶ Ἀθηνῶν, περὶ φακῆς] In this retort to Paphlagon's περὶ Ἀθηνῶν, περὶ Πύλου, the humble φακῆ is obviously intended to deride the proud Πύλος; and possibly the speaker is recalling his own comparison in 745 supra, where Cleon's share in the Sphacterian achievement is likened to a theft by one servant of a mess of pottage cooked by another.

1008. σκόμβρων νέων] *Fresh mackerel.* εἶδος ἰχθύων οἱ σκόμβροι, παρόμοιοι τοῖς μικροῖς θύννοις. νέων δὲ, νεωστὶ τεταριχευμένων.—Scholiast. Both the tunny and the mackerel belong to the same family, the family of the *Scomberidae.*

ὡς ἐν νεφέλαισιν αἰετὸς γενήσομαι.
ΠΑ. ἄκουε δή νυν καὶ πρόσεχε τὸν νοῦν ἐμοί.
Φράζευ, Ἐρεχθείδη, λογίων ὁδὸν, ἥν σοι Ἀπόλλων
ἴαχεν ἐξ ἀδύτοιο διὰ τριπόδων ἐριτίμων.
σώζεσθαί σ' ἐκέλευσ' ἱερὸν κύνα καρχαρόδοντα,
ὃς πρὸ σέθεν χάσκων καὶ ὑπὲρ σοῦ δεινὰ κεκραγὼς
σοὶ μισθὸνποριεῖ, κἂν μὴ δρᾷ ταῦτ', ἀπολεῖται.
πολλοὶ γὰρ μίσει σφε κατακρώζουσι κολοιοί.
ΔΗΜΟΣ. ταυτὶ μὰ τὴν Δήμητρ' ἐγὼ οὐκ οἶδ' ὅ τι λέγει.
τί γάρ ἐστ' Ἐρεχθεῖ καὶ κολοιοῖς καὶ κυνί;
ΠΑ. ἐγὼ μέν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω·
σοὶ δ' εἶπε σώζεσθαί μ' ὁ Φοῖβος τὸν κύνα.
ΑΛ. οὐ τοῦτό φησ' ὁ χρησμὸς, ἀλλ' ὁ κύων ὁδὶ,
ὥσπερ θύρας σοῦ, τῶν λογίων παρεσθίει.

1013. *ἐν νεφέλαισιν αἰετός*] See Birds 978, 987, and the Commentary on the former line. The oracle is set out by the Scholiast here.

Εὔδαιμον πτολίεθρον Ἀθηναίης ἀγελείης
πολλὰ ἰδὸν, καὶ πολλὰ παθὸν, καὶ πολλὰ μογῆσαν
αἰετὸς ἐν νεφέλῃσι γενήσεαι ἤματα πάντα.

O thou fortunate town
Of Athene, the Bringer of spoil,
Much shalt thou see, and much
Shalt thou suffer, and much shalt thou toil,
Then in the clouds thou shalt soar, as an Eagle, for ever and ever.

It had already been mentioned, the Scholiast tells us, in the Banqueters, the first play exhibited by Aristophanes.

1015. *Φράζευ*] *Ponder.* Paphlagon has already been accused of dealing in dreams about himself, *ὀνειροπολῶν περὶ σαυτοῦ* (supra 809); and the first three oracles he produces are all concerned with himself. In the first he is a watch-dog, in the second a lion, and in the third a falcon; and in each character he is specially commended to the care and protection of Demus. He keeps to the regular oracular forms; Bergler refers to the oracles recorded by Hdt. (viii. 20) and the Scholiast on Eur. Phoenissae 638; and Mitchell adds Hdt. v. 92. And doubtless, if we had before us all the oracles which were before Aristophanes, we should find even more adaptations of the ordinary oracular language. With *λογίων ὁδὸν*,

That I'm to soar, an Eagle, in the clouds.
PAPH. Now then give ear, and hearken to my words.
HEED THOU WELL, ERECTHEIDES, THE ORACLE'S DRIFT, WHICH APOLLO
OUT OF HIS SECRET SHRINE THROUGH PRICELESS TRIPODS DELIVERED.
KEEP THOU SAFELY THE DOG, THY JAG-TOOTHED HOLY PROTECTOR.
YAPPING BEFORE THY FEET, AND TERRIBLY ROARING TO GUARD THEE,
HE THY PAY WILL PROVIDE: IF HE FAIL TO PROVIDE IT, HE'LL PERISH;
YEA, FOR MANY THE DAWS THAT ARE HATING AND CAWING AGAINST HIM.
DEMUS. This, by Demeter, beats me altogether.
What does Erectheus want with daws and dog?
PAPH. I am the dog: I bark aloud for you.
And Phoebus bids you guard the dog; that's me.
S.S. It says not that; but this confounded dog
Has gnawn the oracle, as he gnaws the door.

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the tenor of the oracles, Kuster compares Eur. Phoen. 911 *ἄκουε δὴ νυν θεσφάτων ἐμῶν ὁδόν*. And the use of the patronymics to describe the Athenians—Ἐρεχθείδη here, Κεκροπίδη infra 1055, and Αἰγείδη infra 1067; all three names, as Bergler observes, derived from ancient rulers of Attica—is in the true oracular vein.

1017. *κύνα καρχαρόδοντα*] It seems clear that Cleon was in the habit of styling himself the *κύων*, the watch-dog, of the Demus (see the note on Wasps 916); and the first two oracles brought forward here refer to him in that particular character. So in the Wasps, the accusation of Laches by Cleon is metamorphosed into a lawsuit of "Κύων against Λάβης." The term *καρχαρόδοντα* is again applied to Cleon, Wasps 1031, Peace 754. It refers, as is observed in the note on the latter passage, "to the sharp, irregular, serrated teeth with which carnivora tear their food, as contrasted with the even, regular, flat surfaces which render the teeth of other animals more adapted for grinding."

1019. *μισθόν*] He means the dicastic pay: cf. supra 256. "And you may be sure," he proceeds, in effect, "that he will always continue to provide it; for should he fail to do so he will perish; since you would withdraw your protection; and his zeal for your welfare has raised him up many enemies."

1023. *ἀπύω*] Ἀντὶ τοῦ, ὑπὲρ σοῦ ὑλακτῶ.—Scholiast. The Epic form is *ἠπύω*, and Homer uses it of sounds so dissimilar as the roar of the gale, the bellow of the wounded Cyclops, the call of the shepherd, and the twang of the lyre. But in later times the form *ἀπύω* was almost universally employed.

1026. *ὥσπερ θύρας*] *Nibbles off a bit of*

ἐμοὶ γάρ ἐστ᾽ ὀρθῶς περὶ τούτου τοῦ κυνός.
ΔΗΜΟΣ. λέγε νυν· ἐγὼ δὲ πρῶτα λήψομαι λίθον,
ἵνα μή μ᾽ ὁ χρησμὸς ὁ περὶ τοῦ κυνὸς δάκῃ.
ΑΛ. Φράζευ, Ἐρεχθείδη, κύνα Κέρβερον ἀνδραποδιστὴν,
ὃς κέρκῳ σαίνων σ᾽, ὁπόταν δειπνῇς, ἐπιτηρῶν,
ἐξέδεταί σου τοὔψον, ὅταν σύ που ἄλλοσε χάσκῃς·
ἐσφοιτῶν τ᾽ ἐς τοὐπτάνιον λήσει σε κυνηδὸν
νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων.
ΔΗΜΟΣ. νὴ τὸν Ποσειδῶ πολύ γ᾽ ἄμεινον, ὦ Γλάνι.
ΠΑ. ὦ τᾶν, ἄκουσον, εἶτα διάκρινον τότε.
Ἔστι γυνή, τέξει δὲ λέονθ᾽ ἱεραῖς ἐν Ἀθήναις,
ὃς περὶ τοῦ δήμου πολλοῖς κώνωψι μαχεῖται,
ὥστε περὶ σκύμνοισι βεβηκώς· τὸν σὺ φυλάξαι,
τεῖχος ποιήσας ξύλινον πύργους τε σιδηροῦς.
ταῦτ᾽ οἶσθ᾽ ὅ τι λέγει; ΔΗΜΟΣ. μὰ τὸν Ἀπόλλω ᾽γὼ μὲν οὔ.
ΠΑ. ἔφραζεν ὁ θεός σοι σαφῶς σώζειν ἐμέ·
ἐγὼ γὰρ ἀντὶ τοῦ λέοντός εἰμί σοι.
ΔΗΜΟΣ. καὶ πῶς μ᾽ ἐλελήθεις Ἀντιλέων γεγενημένος;
ΑΛ. ἓν οὐκ ἀναδιδάσκει σε τῶν λογίων ἑκών,
ὃ μόνον σιδήρου τεῖχός ἐστι καὶ ξύλων,
ἐν ᾧ σε σώζειν τόνδ᾽ ἐκέλευσ᾽ ὁ Λοξίας.

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the oracles, just as a dog nibbles off a bit of your door. "Ut canis arrodit ianuam," says Bergler, "si solus alicubi concludatur, exitum sibi patefacere volens, ita iste Cleo arrodit oracula, i.e. non integra profert."

1029. *ὁ χρησμὸς ὁ περὶ τοῦ κυνός*] Ἀντὶ τοῦ, ὁ ἐν τῷ χρησμῷ κύων.—Scholiast.

1033. *τοὐπτάνιον*] *The kitchen.* Blaydes refers to Lucian (Lucius or the Ass 17) *ἑώρων γὰρ τοὺς κύνας εἰς ὀπτανεῖον παρεισιόντας καὶ λαφύσσοντας πολλά.* To which I may add, in connexion with both the *ὀπτάνιον* and the *λοπάδες*, Alciphron, Ep. iii. 53, where a thief says *χθὲς, Καρίωνος περὶ τὸ φρέαρ ἀσχολουμένου, εἰσέφρησα εἰς τοὐπτάνιον, ἔπειτα εὑρὼν λοπάδα εὖ μάλα κεκαρυκευμένην . . . ἐξήρπασα.* The Scholiast's idea that by *τὸ ὀπτάνιον* we are to understand the Prytaneium seems an obvious mistake. By *νήσους* the poet is accustomed to describe the entire Athenian empire outside the shores of Attica. See on 170 supra.

1037. *τέξει δὲ λέονθ᾽*] Paphlagon is

I've the right reading here about the dog.

DEMUS. Let's hear; but first I'll pick me up a stone
Lest this dog-oracle take to gnawing *me*.

S.S. HEED THOU WELL, ERECTHEIDES, THE KIDNAPPING CERBERUS BAN-DOG;
WAGGING HIS TAIL HE STANDS, AND FAWNING UPON THEE AT DINNER,
WAITING THY SLICE TO DEVOUR WHEN AUGHT DISTRACT THINE ATTENTION.
SOON AS THE NIGHT COMES ROUND HE STEALS UNSEEN TO THE KITCHEN
DOG-WISE; THEN WILL HIS TONGUE CLEAN OUT THE PLATES AND THE—ISLANDS.

DEMUS. Aye, by Poseidon, Glanis, that's far better.

PAPH. Nay, listen first, my friend, and then decide.
WOMAN SHE IS, BUT A LION SHE'LL BEAR US IN ATHENS THE HOLY;
ONE WHO FOR DEMUS WILL FIGHT WITH AN ARMY OF STINGING MOSQUITOES,
FIGHT, AS IF SHIELDING HIS WHELPS; WHOM SEE THOU GUARD WITH DEVOTION
BUILDING A WOODEN WALL AND AN IRON FORT TO SECURE HIM.
Do you understand? DEMUS. By Apollo, no, not I.

PAPH. The God, 'tis plain, would have you keep me safely,
For I'm a valiant lion, for your sake.

DEMUS. What, you Antileon and I never knew it!

S.S. One thing he purposely informs you not,
What that oracular wall of wood and iron,
Where Loxias bids you keep him safely, is.

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utilizing for his own purposes two well-known oracular responses recorded by Herodotus. Bergler refers to the oracle about Cypselus, *αἰετὸς ἐν πέτρῃσι κύει, τέξει δὲ λέοντα | καρτερὸν ὠμηστὴν*, Hdt. v. 92. And the Scholiast to the still more famous oracle about the wooden walls of Athens, that is, her fleet.

τῶν ἄλλων γὰρ ἁλισκομένων, . . .
τεῖχος Τριτογενεῖ ξύλινον διδοῖ εὐρύοπα Ζεὺς
μοῦνον ἀπόρθητον τελέθειν, τὸ σὲ τέκνα τ' ὀνήσει. (HDT. vii. 141.)

1044. *Ἀντιλέων*] Of Antileon we know nothing, for the Scholiast's remark *οὗτος πονηρὸς καὶ πολυπράγμων* is probably only a guess. But we may suspect that the comparison, which had been carefully led up to by the *ἀντὶ τοῦ λέοντος* of the preceding line, was intended to be the reverse of complimentary to Paphlagon.

ΔΗΜΟΣ. πῶς δῆτα τοῦτ' ἔφραζεν ὁ θεός; ΑΛ. τουτονὶ
δῆσαί σ' ἐκέλευσ' ἐν πεντεσυρίγγῳ ξύλῳ.
ΔΗΜΟΣ. ταυτὶ τελεῖσθαι τὰ λόγι' ἤδη μοι δοκεῖ.
ΠΑ. μὴ πείθου· φθονεραὶ γὰρ ἐπικρώζουσι κορῶναι.
ἀλλ' ἱέρακα φίλει, μεμνημένος ἐν φρεσίν, ὅς σοι
ἤγαγε συνδήσας Λακεδαιμονίων κορακίνους.
ΑΛ. τοῦτό γέ τοι Παφλαγὼν παρεκινδύνευσε μεθυσθείς.
Κεκροπίδη κακόβουλε, τί τοῦθ' ἡγεῖ μέγα τοὔργον;
καί κε γυνὴ φέροι ἄχθος, ἐπεί κεν ἀνὴρ ἀναθείη·

1049. πεντεσυρίγγῳ ξύλῳ] The term ξύλον, standing alone, signified an instrument resembling our *stocks*; see on 367 supra. The κύφων was a sort of *pillory*; see on Plutus 476. The πεντεσύριγγον ξύλον combined the advantages of both these instruments. It had five apertures through which were inserted the head, hands, and feet of the culprit; πεντεσυρίγγῳ· πέντε ὀπὰς ἔχοντι, δι' ὧν οἵ τε πόδες, καὶ αἱ χεῖρες, καὶ ὁ τράχηλος ἐνεβάλλετο.—Scholiast. Bergler refers to the saying of Polyeuctus (mentioned by Aristotle, Rhetoric iii. 10) that a paralytic was ἐν πεντεσυρίγγῳ νόσῳ δεδεμένος. Though described as ξύλον, it was doubtless clamped with iron.

1053. κορακίνους] See Lysistrata 560. κορακῖνος· εἶδος ἰχθύος· ἔπαιξε δὲ ἀντὶ τοῦ κούρους.—Scholiast. He employs the form κοῦροι rather than κόροι, because it is the form used by Homer in the Iliad to designate "soldiers." The κορακῖνος, though a small, worthless fish (Aristotle, H. A. v. 9. 5, and so both Festus and Varro), is very frequently mentioned by ancient writers. It was plentiful in the Euxine Sea and the Sea of Azov, but those from the Nile were considered the best, Athenaeus vii. 81. "The Coracinus in Egypt carrieth the name for the best fish."—Pliny, N. H. ix. 32 (Holland's translation). "Princeps Niliaci raperis, Coracine, macelli."—Martial xiii. 85. It was gregarious (Aristotle, H. A. vi. 16. 4, ix. 3. 1); and Aelian (N. H. xiii. 17) speaks of catching them in shoals as bait for larger fish. It is said to have derived its name from its dark colour, κορακῖνος ἐπώνυμος αἴθοπι χροιῇ (Oppian, Halieutics i. 133); whence they are called by Epicharmus κορακῖνοι κορακοειδέες (Ath. vii. 69); and we should no doubt restore the same epithet in the quotation from Epicharmus given by Athenaeus in the chapter which he devotes to the Κορακῖνος (vii. 81), where the MSS. read κοροειδέες. Hence too Aristophanes in the "Telmissians" speaks of the μελανοπτερύγων κορακίνων, the *black-finned coracine*, no doubt with an allusion to κόρακες. But the notion of some recent writers that κορακῖνος means "a young raven" seems abso-

DEMUS. What means the God? S.S. He means that you're to clap
Paphlagon in the five-holed pillory-stocks.

DEMUS. I shouldn't be surprised if that came true.

PAPH. HEED NOT THE WORDS; FOR JEALOUS THE CROWS THAT ARE CROAKING AGAINST ME.
CHERISH THE LORDLY FALCON, NOR EVER FORGET THAT HE BROUGHT THEE,
BROUGHT THEE IN FETTERS AND CHAINS THE YOUNG LACONIAN MINNOWS.

S.S. THIS DID PAPHLAGON DARE IN A MOMENT OF DRUNKEN BRAVADO.
WHY THINK MUCH OF THE DEED, CECROPIDES FOOLISH IN COUNSEL?
WEIGHT A WOMAN WILL BEAR, IF A MAN IMPOSE IT UPON HER,

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lutely without foundation. Many writers identify it with the *saperda*, Aristotle, Probl. Ined. iii. 36, Athenaeus vii. 81. But others distinguish the two, and Archestratus, the laureate of the epicures, who speaks slightingly of the *κορακῖνος*, quite loses his temper when he comes to the *saperda*. "Saperdae be hanged," he cries, "they and all who speak well of them!" Athenaeus iii. 85. And some think that the saperda was a coracinus pickled. In translating *κορακῖνος* by *minnow* I have merely intended to give the familiar name of a diminutive gregarious fish, often used for bait, and do not suggest that our minnow is in any way connected with the Coracinus of the Greeks and Romans.

1056. *καί κε γυνή*] This is borrowed, the Scholiast tells us, from the Little Iliad of Lesches. It was said that when Achilles was slain Aias took up the body and bore it back to the Achaean lines, Odysseus following behind and keeping the Trojans at bay. On the contest between these two for the Arms of Achilles, Nestor advised that the opinion of the Trojans should be ascertained as to their respective merits. The deputation sent for that purpose overheard two Trojan girls discussing this very subject. One declared that Aias had shown himself the better man—

Αἴας μὲν γὰρ ἄειρε καὶ ἔκφερε δηιοτῆτος
ἥρω Πηλείδην, οὐδ' ἤθελε δῖος 'Οδυσσεύς.

but the other replied, by Athene's overruling care,

πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον ἔειπες
ψεῦδος;

And then followed the remark (the words of the original are not given) which Aristophanes is here partly borrowing and partly parodying. The application of the saying here appears to be that Demosthenes was the MAN, who took all the risk, and arranged and managed the whole affair, whilst Cleon merely carried off—the credit. In the next line the middle *χέσαιτο* is used for *χέσαι* to form a sort of echo of *μαχέσαιτο*. Compare 115 supra.

ἀλλ' οὐκ ἂν μαχέσαιτο· χέσαιτο γάρ, εἰ μαχέσαιτο.
ΠΑ. *ἀλλὰ τόδε φράσσαι, πρὸ Πύλου Πύλον ἥν σοι ἔφραζεν,*
Ἔστι Πύλος πρὸ Πύλοιο. ΔΗΜΟΣ. *τί τοῦτο λέγει, πρὸ Πύλοιο;*
ΑΛ. *τὰς πυέλους φησὶν καταλήψεσθ' ἐν βαλανείῳ.*
ΔΗΜΟΣ. *ἐγὼ δ' ἄλουτος τήμερον γενήσομαι;*
ΑΛ. *οὗτος γὰρ ἡμῶν τὰς πυέλους ἀφήρπασεν.*
ἀλλ' οὑτοσὶ γάρ ἐστι περὶ τοῦ ναυτικοῦ
ὁ χρησμός, ᾧ σε δεῖ προσέχειν τὸν νοῦν πάνυ.
ΔΗΜΟΣ. *προσέχω· σὺ δ' ἀναγίγνωσκε, τοῖς ναύταισί μου*
ὅπως ὁ μισθὸς πρῶτον ἀποδοθήσεται.
ΑΛ. *Αἰγείδη, φράσσαι κυναλώπεκα, μή σε δολώσῃ,*
λαίθαργον, ταχύπουν, δολίαν κερδώ, πολύιδριν.
οἶσθ' ὅ τί ἐστιν τοῦτο; ΔΗΜΟΣ. *Φιλόστρατος ἡ κυναλώπηξ.*
ΑΛ. *οὐ τοῦτό φησιν, ἀλλὰ ναῦς ἑκάστοτε*
αἰτεῖ ταχείας ἀργυρολόγους οὑτοσί·

1058. *πρὸ Πύλου Πύλον κ.τ.λ.*] There were three towns of this name, as Strabo observes (viii. 3, § 7), on the western coast of the Peloponnese: one in Elis a little to the south of the River Peneius; a second in Triphylia near Lepreum; and the third, with which we are now concerned, in Messenia by the Bay of Navarino. All three claimed the honour of being the Pylos of Nestor; and in connexion with this competition there arose an adage, *Ἔστι Πύλος πρὸ Πύλοιο, Πύλος γε μέν ἐστι καὶ ἄλλη.* It is to this adage that Paphlagon is referring; the poet's object being to make fun of the perpetual iteration by Cleon of the name Pylus. That is also the object of the poor pun upon *Πύλος* and *πύελος*; since if, when Cleon appealed to his success at Pylus, his audience would remember *πύελος*, the effect of his appeal would be considerably damaged. *ἔπαιξε τῷ ὀνόματι*, says the Scholiast, *διὰ τὸ ξυνεχῶς τῆς Πύλου μεμνῆσθαι τὸν Κλέωνα.*

1066. *ὁ μισθός*] The pay of a seaman in the Athenian fleet, when on active service, was a drachma a day, Thuc. iii. 17; and it is plain that even now, notwithstanding the "tribute" paid yearly into the Athenian treasury for that very purpose, it was found extremely difficult to provide for the punctual discharge of that pay; cf. infra 1078. And accordingly the first promise of the regenerate Demus (infra 1366) is that all the Athenian sailors shall forthwith receive in full all arrears of pay.

1068. *λαίθαργον*] *Stealthily snapping*; of a cur that does not attack a stranger openly, but sneaks quietly up unseen,

FIGHT SHE WON'T AND SHE CAN'T: IN FIGHTING SHE'S ALWAYS A FRIGHT IN.

PAPH. NAY, BUT REMEMBER THE WORD, HOW PYLUS, HE SAID, BEFORE PYLUS;
PYLUS THERE IS BEFORE PYLUS. DEMUS. What mean you by that "before Pylus"?

S.S. Truly your pile of baths will he capture before you can take them.

DEMUS. O dear, then bathless must I go to-day?

S.S. Because he has carried off our pile of baths.
But here's an oracle about the fleet;
Your best attention is required to this.

DEMUS. I'll give it too; but prithee, first of all,
Read how my sailors are to get their pay.

S.S. O AEGEIDES, BEWARE OF THE HOUND-FOX, LEST HE DECEIVE THEE,
STEALTHILY SNAPPING, THE CRAFTY, THE SWIFT, THE TRICKY MARAUDER.
Know you the meaning of this? DEMUS. Philostratus, plainly, the hound-fox.

S.S. Not so; but Paphlagon is evermore
Asking swift triremes to collect the silver,

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and then bites. *λαίθαργοι κύνες λέγονται*, says the Scholiast, *αἱ λάθρᾳ προσιοῦσαι καὶ δάκνουσαι. παρὰ δὲ τὴν παροιμίαν ἔπαιξε "σαίνεις δάκνουσα, καὶ κύων λαίθαργος εἶ"* (said by Eustathius, on Odyssey iv. 221, to be a line of Sophocles): *κερδὼ δὲ ἡ ἀλώπηξ*.

1069. *Φιλόστρατος*] The name *κυναλώπηξ* naturally reminds Demus of Philostratus, a notorious *πορνοβοσκὸς* of the time, who for some reason or other was nicknamed *κυναλώπηξ*. In his character of *πορνοβοσκὸς* he is addressed by his nickname only, *ὦ Κυναλώπηξ*, in Lysistrata 957. The Sausage-seller, however, seems to have learned from Demosthenes, supra 203–10, the true method of expounding an oracle.

1071. *ἀργυρολόγους*] For the command of a fleet of these revenue-collecting triremes was the most lucrative post that a demagogue could obtain. With these he was to sail round to the defaulting allies, to demand payment of the tribute, or arrears of tribute, due to the Athenian treasury. To the unfortunate islanders the demagogues were the embodiment of the overwhelming power of the "Tyrant" city, and their wrath was to be appeased, and their favour obtained, by bribes of enormous magnitude. Their *modus operandi* is vividly described by Bdelycleon in the Wasps. They contrive, says he, to obtain bribes at the rate of fifty talents at one time,

Extorting them out of the subject states by hostile menace and angry frown;
Hand over, they say, *the tribute-pay or else my thunders shall crush your town.*

ταύτας ἀπαυδᾷ μὴ διδόναι σ' ὁ Λοξίας.
ΔΗΜΟΣ. πῶς δὴ τριήρης ἐστὶ κυναλώπηξ; ΑΛ. ὅπως;
ὅτι ἡ τριήρης ἐστὶ χὠ κύων ταχύ.
ΔΗΜΟΣ. πῶς οὖν ἀλώπηξ προσετέθη πρὸς τῷ κυνί;
ΑΛ. ἀλωπεκίοισι τοὺς στρατιώτας ᾔκασεν,
ὁτιὴ βότρυς τρώγουσιν ἐν τοῖς χωρίοις.
ΔΗΜΟΣ. εἶεν·
τούτοις ὁ μισθὸς τοῖς ἀλωπεκίοισι ποῦ;
ΑΛ. ἐγὼ ποριῶ καὶ τοῦτον ἡμερῶν τριῶν.
ἀλλ' ἔτι τόνδ' ἐπάκουσον, ὃν εἶπέ σοι ἐξαλέασθαι,

So then the cities, alarmed, make haste to propitiate their formidable assailants by bestowing on them

Wines, cheeses, necklaces, sesamè fruit, and jars of pickle, and pots of honey,
Rugs, cushions, and mantles, and cups, and crowns; and health, and vigour, and lots of money.

These *ἀργυρολόγοι τριήρεις* are frequently mentioned by historians; and indeed, as Dindorf observes, Thucydides twice refers to their operations about this very time. And see the case of Lysicles mentioned in the note on 132 supra.

1077. *βότρυς τρώγουσιν*] "The fox is exceedingly voracious," says Buffon; "besides meat of all kinds, he eats with equal avidity eggs, milk, cheese, fruits, and particularly grapes." "In France and Italy," Bewick observes, "the fox does great damage among the vineyards, by feeding on the grapes of which he is particularly fond." "The common English fox," says Wood, "is remarkably fond of ripe fruits, such as grapes." In England, however, this propensity on the part of the fox is but little observed; since here the grapes are generally out of his reach, and are therefore in his estimation, according to Aesop, *sour grapes*, *ὄμφακες*, *uvae acerbae, nondum maturae.* But it is frequently noticed by ancient writers; and even with ourselves Aesop's fable has passed into a familiar proverb. Theocritus in his first Idyll describes a little rural scene, supposed to be represented on a richly-chased goblet: a little boy is minding the vines, but he is at this moment so busy plaiting a locust-trap that he does not observe two foxes which are sporting about him, one of which has a design on the boy's dinner, while the other runs up and down the vineyard rows, making havoc of the ripe grapes, *σινομένα τὰν τρώξιμον.* In one of Alciphron's epistles (iii. 22) the writer says that the foxes, *τὰς μιαρὰς ἀλώπεκας*, had made a determined attack on the vines, devouring

	So Loxias bids you not to give him these.
DEMUS.	Why is a trireme called a hound-fox? S.S. Why?
	A trireme's fleet; a hound is also fleet.
DEMUS.	But for what reason adds he "fox" to "hound"?
S.S.	The troops, he means, resemble little foxes,
	Because they scour the farms and eat the grapes.
DEMUS.	Good.
	But where's the cash to pay these little foxes?
S.S.	That I'll provide: within three days I'll do it.

LIST THOU FURTHER THE REDE BY THE SON OF LETO DELIVERED;

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not merely single grapes but whole clusters at once; and he, fearing the anger of his master, a stern unsparing man, at the havoc wrought, had set a trap to catch them, and had caught not the foxes but his mistress's pet dog, which he found dead in the trap. Nicander (Alexipharmaca 185) speaks of the insects which invade the vines *πιοτέρην ὅτε βότρυν ἐσίνατο κηκὰς ἀλώπηξ.* And, according to Galen (De alimentorum facultatibus iii. 2), the flesh of the fox was eaten in autumn, when it had been enriched and fattened on the grape; *τὰ δὲ τῶν ἀλωπέκων ἐν φθινοπώρῳ καὶ οἱ παρ' ἡμῖν κυνηγέται προσφέρονται· πιαίνονται γὰρ ἀπὸ τῶν σταφυλῶν.* And it is not until winter, when the grapes are gone, says Oppian (De Venatione iii. 458), that he is driven by hunger to catch such creatures as leverets and birds. Varro (de Re Rustica i. 8), speaking of the vine which trails its grapes upon the ground, says that it is the common food of men and foxes, *vulpibus et hominibus communis.* We are all familiar with the remarkable verse in the Song of Solomon ii. 15, which Mr. Kingsbury, in the Speaker's Commentary, considers to be a fragment of a vinedresser's ballad, and translates

> Catch us the foxes,
> Foxes the little ones,
> Wasting our vineyards,
> When vineyards are blossoming.

1079. *ἡμερῶν τριῶν*] *Within three days.* Cf. Wasps 260 and the note there. There can hardly be, as the Scholiast suggests, any direct allusion to the familiar "three days' rations," *σιτί' ἡμερῶν τριῶν.*

1080. *ἀλλ' ἔτι τόνδ' κ.τ.λ.*] *But yet again hearken to this oracle which the son of Leto delivered, "Keep away from Cyllene lest she entrap you in her snares."* Cyllene is doubtless not the Arcadian mountain, but Κυλλήνη τὸ Ἠλείων *ἐπίνειον*, as both Thucydides (i. 30, ii. 84) and Pausanias (iv. 23. 1, vi. 26. 3), by way of distinction, call it. And we may be sure that we have here the fragment of a genuine oracle, since Aristophanes would hardly have concocted a line which lends itself so reluctantly to any play upon its words.

χρησμὸν Λητοΐδης, Κυλλήνην, μή σε δολώσῃ.
ΔΗΜΟΣ. ποίαν Κυλλήνην; ΑΛ. τὴν τούτου χεῖρ' ἐποίησεν
Κυλλήνην ὀρθῶς, ὁτιή φησ', ἔμβαλε κυλλῇ.
ΠΑ. οὐκ ὀρθῶς φράζει· τὴν Κυλλήνην γὰρ ὁ Φοῖβος
εἰς τὴν χεῖρ' ὀρθῶς ᾐνίξατο τὴν Διοπείθους.
ἀλλὰ γάρ ἐστιν ἐμοὶ χρησμὸς περὶ σοῦ πτερυγωτὸς,
αἰετὸς ὡς γίγνει καὶ πάσης γῆς βασιλεύεις.
ΑΛ. καὶ γὰρ ἐμοὶ, καὶ γῆς καὶ τῆς ἐρυθρᾶς γε θαλάσσης,
χὤτι γ' ἐν Ἐκβατάνοις δικάσεις, λείχων ἐπίπαστα.
ΠΑ. ἀλλ' ἐγὼ εἶδον ὄναρ, καί μοὐδόκει ἡ θεὸς αὐτὴ
τοῦ δήμου καταχεῖν ἀρυταίνῃ πλουθυγίειαν.
ΑΛ. νὴ Δία καὶ γὰρ ἐγώ· καί μοὐδόκει ἡ θεὸς αὐτὴ
ἐκ πόλεως ἐλθεῖν καὶ γλαῦξ αὐτῇ 'πικαθῆσθαι·
εἶτα κατασπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλῳ
ἀμβροσίαν κατὰ σοῦ, κατὰ τούτου δὲ σκοροδάλμην.
ΔΗΜΟΣ. ἰοὺ ἰού.

It may originally have been an allusion to the treacherous approaches to the harbour of Cyllene, and was probably much in vogue at Athens, when the Peloponnesian fleet took refuge there after the first of Phormio's memorable victories, and was not attacked in that port by the "mighty sailor." It is plain from 562 supra that those victories were at this time, for some reason or other, very present to the poet's mind.

1083. *κυλλῇ*] Scilicet *χειρί*. It means a hand *bunched up* as of one asking alms. Though the two words have nothing in common, *κυλλῇ* has in this connexion much the same meaning as *κοίλῃ*. See Thesm. 937 and the Commentary there. Diopeithes is the crazy *χρησμολόγος* ridiculed in Wasps 380 and Birds 988, where see the notes. Apparently he had a crippled hand, though the Scholiast's remark *σεσίνωτο τὰς χεῖρας ὁ Διοπείθης καὶ ἦν κυλλὸς, τουτέστι πεπηρωμένος* is in all probability merely a deduction from the present passage.

1087. *αἰετός*] As a last resource Paphlagon produces an oracle which predicts that Demus will become an Eagle. It is not the precise Eagle-oracle which Demus had demanded, supra 1013, but Paphlagon may have thought the promise of universal dominion upon earth more alluring than the promise of dwelling for ever in the clouds above.

1088. *ἐρυθρᾶς θαλάσσης*] But here again the Sausage-seller outbids him.

KEEP THOU ALOOF, SAID HE, FROM THE WILES OF HOLLOW CYLLENE.
DEMUS. Hollow Cyllene! what's that? S.S. 'Tis Paphlagon's hand he's describing,
Paphlagon's outstretched hand, with his *Drop me a coin in the hollow.*
PAPH. There this fellow is wrong. When he spake of the hollow Cyllene,
Phoebus was hinting, I ween, at the hand of the maimed Diopeithes.
Nay, but I've got me, for you, a wingèd oracular message,
THOU SHALT AN EAGLE BECOME, AND RULE ALL LANDS AS A MONARCH.
S.S. Nay, but I've got me the same:—AND THE RED SEA TOO THOU SHALT GOVERN,
YEA IN ECBATANA JUDGE, RICH CAKES AS THOU JUDGEST DEVOURING.
PAPH. Nay, but I dreamed me a dream, and methought the Goddess Athene
Health and wealth was ladling in plentiful streams upon Demus.
S.S. Nay, but I dreamed one myself; and methought the Goddess Athene
Down from the Citadel stepped, and an owl sat perched on her shoulder;
Then from a bucket she poured ambrosia down upon Demus,
Sweetest of scents upon *you*, upon Paphlagon sourest of pickles.
DEMUS. Good! Good!

Demus shall have dominion not only over all the earth, but over the Red Sea also, meaning by the "Red Sea" all the seas which wash the south-western coasts of Asia. See the note on Birds 145. And what is more, he shall carry on his dicastic duties, the joy of his life, in Ecbatana, the ancient capital of the Medes, λείχων ἐπίπαστα, *licking up cakes covered with sugar-plums.* See supra 103.

1091. πλουθυγίειαν] A word apparently coined by Aristophanes to express the combination of the chief elements of physical prosperity, *health of body and wealth of store.* See Wasps 677 and Birds 731. As regards ἀρύταινα and ἀρύβαλλος, three lines below, Brunck refers to Pollux vii. 166, who reckons them both as articles used in the baths; τὰ τῶν βαλανείων ἀγγεῖα, he says, ἀρύβαλλος, ἀρύταινα· ἀμφὼ δ' Ἀριστοφάνης λέγει. The ἀρύταινα seems to have been a sort of ladle; the ἀρύβαλλος a cup, wide at the bottom and narrower at the brim. Kuster refers to Athenaeus xi. 26, who says, Ἀρύβαλλος· ποτήριον κάτωθεν εὐρύτερον, ἄνω δὲ συνηγμένον. And he adds, οὐ πόρρω δέ ἐστι τοῦ ἀρυστίχου (Wasps 855) ὁ ἀρύβαλλος, ἀπὸ τοῦ ἀρύτειν καὶ βάλλειν.

1093. ἐκ πόλεως] That is, from the Acropolis, her special habitation. The σκοροδάλμη, which she is about to pour down upon Paphlagon, was very appropriate to the tanner. See supra 199 and the note there.

οὐκ ἦν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφώτερος.
καὶ νῦν ἐμαυτὸν ἐπιτρέπω σοι τουτονὶ
γερονταγωγεῖν κἀναπαιδεύειν πάλιν.
ΠΑ. *μήπω γ', ἱκετεύω σ', ἀλλ' ἀνάμεινον, ὡς ἐγὼ*
κριθὰς ποριῶ σοι καὶ βίον καθ' ἡμέραν.
ΔΗΜΟΣ. *οὐκ ἀνέχομαι κριθῶν ἀκούων· πολλάκις*
ἐξηπατήθην ὑπό τε σοῦ καὶ Θουφάνους.
ΠΑ. *ἀλλ' ἄλφιτ' ἤδη σοι ποριῶ 'σκευασμένα.*
ΑΛ. *ἐγὼ δὲ μαζίσκας γε διαμεμαγμένας*
καὶ τοὔψον ὀπτόν· μηδὲν ἄλλ' εἰ μὴ 'σθιε.
ΔΗΜΟΣ. *ἀνύσατέ νυν ὅ τι περ ποιήσεθ'· ὡς ἐγώ,*
ὁπότερος ἂν σφῷν εὖ με μᾶλλον ἂν ποιῇ,
τούτῳ παραδώσω τῆς πυκνὸς τὰς ἡνίας.
ΠΑ. *τρέχοιμ' ἂν εἴσω πρότερος.* ΑΛ. *οὐ δῆτ', ἀλλ' ἐγώ.*

ΧΟ. *ὦ Δῆμε, καλήν γ' ἔχεις*
ἀρχήν, ὅτε πάντες ἄν-

1098. *ἐπιτρέπω*] Here for the second time Demus appears to decide in favour of the Sausage-seller; and the language he employs bears so strong a resemblance to the language of his final decision, infra 1259, that the poet certainly seems when he wrote these lines to have intended to close the contest here, and only by an afterthought to have introduced the cookery-competition which follows. See the Commentary on 943 supra. With *ἐμαυτὸν τουτονὶ* compare Plutus 868 *ἐμὲ τουτονί.*

1099. *γερονταγωγεῖν*] This line is borrowed, the Scholiast tells us, from a passage in the Peleus of Sophocles, a passage given more fully by Clemens Alexandrinus, Strom. vi. 2. 19,

Πηλέα τὸν Αἰάκειον οἰκουρὸς μόνη
γερονταγωγῶ κἀναπαιδεύω πάλιν·
πάλιν γὰρ αὖθις παῖς ὁ γηράσκων ἀνήρ.

In the present Comedy, at all events, a *δημαγωγὸς* is in very truth a *γεροντα-γωγός.* Plutarch, as Kock observes, twice quotes a line from some anonymous comedian who says that Cleon ingratiated himself with the people, *γερονταγωγῶν κἀναμισθαρνεῖν διδούς*, Nicias, chap. 2; Praecepta gerendae reipublicae, chap. 13.

1103. *Θουφάνους*] Thuphanes appears to have been one of Cleon's creatures, mixed up in some way with the distribution, or non-distribution, of the doles promised by the demagogues to the Demus. In Wasps 718 there is a complaint that, while the demagogues

There never *was* a cleverer chap than Glanis.
So now, my friend, I yield myself to you;
Be you the tutor to my thoughtless—Age.

PAPH. Not yet! pray wait awhile, and I'll provide
Your barley-grain, and daily sustenance.

DEMUS. I can't abide your barley-talk; too often
Have I been duped by you and Thuphanes.

PAPH. I'll give you barley-meal, all ready-made.

S.S. I'll give you barley-cakes, all ready-baked.
And well-broiled fish. Do nothing else but eat.

DEMUS. Make haste and do it then, remembering this,
Whichever brings me most titbits to-day,
To him alone I'll give the Pnyx's reins.

PAPH. O then I'll run in first. S.S. Not you, but I.

CHOR. Proud, O Demus, thy sway.
Thee, as Tyrant and King,

---

were in the habit of *promising* large and liberal doles of wheat, they were in the habit of *giving* merely a tithe of the amount promised, and that not wheat but barley. The Scholiast says of Thuphanes, ὡς κόλακα κωμῳδεῖ τοῦτον καὶ ἀπατεῶνα, καὶ τῷ Κλέωνι συνόντα διὰ κολακείαν. ἦν δὲ ὑπογραμματεύς.

1104. ἄλφιτα] Paphlagon raises his offer. He will give, as Blaydes says, "non modo hordea (grana) sed hordeaceam etiam farinam (ἄλφιτα) in usum domesticum paratam." But once again the Sausage-seller outbids him. He will give the barley made up into a capital cake; and not only so, but something—fish, cheese, or the like, see the note on Wasps 302—to eat with it.

1109. τῆς πυκνὸς τὰς ἡνίας] *The reins of the Pnyx.* He shall be the προστάτης τοῦ δήμου. The words τῆς πόλεως τὰς ἡνίας are used in the same sense Eccl. 466, where see the Commentary. On this promise the rivals at once prepare to run εἴσω, that is, into their respective houses at the back of the stage. See the note on 970 supra. Accordingly they disappear from the stage, and the Chorus take the opportunity, in their absence, of having a little colloquy with Demus, who still remains sitting in the mimic Pnyx.

1111–50. These little Glyconic stanzas are very similar to those supra 973–96, but those have a disyllabic, and these a monosyllabic, base; and inasmuch as a stanza of ten lines does

θρωποι δεδίασί σ' ὥσ-
περ ἄνδρα τύραννον.
ἀλλ' εὐπαράγωγος εἶ,
θωπευόμενός τε χαί-
ρεις κἀξαπατώμενος,
πρὸς τόν τε λέγοντ' ἀεὶ
κέχηνας· ὁ νοῦς δέ σου
παρὼν ἀποδημεῖ.

ΔΗΜΟΣ. *νοῦς οὐκ ἔνι ταῖς κόμαις*
ὑμῶν, ὅτε μ' οὐ φρονεῖν
νομίζετ'· ἐγὼ δ' ἑκὼν
ταῦτ' ἠλιθιάζω.
αὐτός τε γὰρ ἥδομαι
βρύλλων τὸ καθ' ἡμέραν,

---

not lend itself (as a stanza of twelve lines did) to a series of three catalectics followed by one Pherecrateian, we now have first three, and then five, acatalectics followed by a Pherecrateian. Throughout these stanzas the Demus of the dialogue is not the stage Demus at all, but the real Demus of Athens; and Paphlagon is no longer a slave, but a demagogue, a *προστάτης τοῦ Δήμου*. The reason for this will be found in the note on 973–96 supra. In the first stanza, 1111–20, the Chorus depict the real character of the Athenian Demus by a few slight but vivid touches. It has the power of a mighty king, they say, and is dreaded by all about it, yet it is easily led away, and loves to be flattered and cheated, and is at the mercy of every speaker, nor does it display in its actions the intelligence it really possessed. The dialogue is happily described by Mitchell as "a gem even among the jewels of Aristophanes."

1114. *ἄνδρα τύραννον*] The word *τύραννος* of course did not imply those attributes of cruelty and injustice involved in our word "tyrant." It means one who in an Hellenic city had acquired supreme power, and was therefore able to employ for his purposes the whole force of the State. He might be a most benevolent despot, but he was none the less a *τύραννος*. Many passages comparing the Demus to a *τύραννος* are collected here by Mitchell and others. Thus in Thucydides both Pericles (ii. 63) and Cleon (iii. 37) are represented as saying to the Athenian people *τυραννίδα ἔχετε τὴν ἀρχήν*, while Isocrates (Areopagiticus 29) says, *δεῖ τὸν δῆμον, ὥσπερ τύραννον, καθιστάναι τὰς ἀρχὰς καὶ κολάζειν τοὺς ἐξαμαρτάνοντας κ.τ.λ.*, and Aristotle

All men fear and obey.
Yet, O yet, 'tis a thing
Easy, to lead thee astray.
Empty fawning and praise
Pleased thou art to receive;
All each orator says
Sure at once to believe;
Wit thou hast, but 'tis roaming;
Ne'er we find it its home in.

DEMUS. Wit there's none in your hair.
What, you think me a fool!
What, you know not I wear,
Wear my motley by rule!
Well all day do I fare,
Nursed and cockered by all;
Pleased to fatten and train

---

observes that the demagogues had gradually changed the Athenian polity from a constitutional Republic to the absolute democracy of his day, ὥσπερ τυράννῳ, τῷ δήμῳ χαριζόμενοι, Politics ii. 9. 3. These and similar passages are indeed not precisely analogous to the present; since they are speaking of the relation existing between the Demus and its own subjects and dependencies; of the Demus at home, so to say; whilst here the Chorus mean that all the world tremble before him as though he were a mighty King.

1120. παρὼν ἀποδημεῖ] I do not take this to be a mere comic paradox like the οὐκ ἔνδον ἔνδον ἐστὶν of Ach. 396 with which it is sometimes compared; it seems to be rather an excuse for the foolish ways just attributed to Demus. It is not that you are wanting in intelligence, the Chorus mean. *You have plenty of wit, but it is never at home.*

1121. κόμαις] He is referring to the long hair of the Knights, which apparently was viewed with some disfavour by the people at large. Cf. supra 580. The Scholiast says οἷον ἐν τῷ ἐγκεφάλῳ ὑμῶν· ὅτι ἐκόμων οἱ ἱππεῖς.

1126. βρύλλων] *Sipping my sops like a baby*, that is, fed on titbits, pampered. Symmachus, the Scholiast tells us, explains it by ὑποπίνων, ἐκ μιμήσεως τῆς τῶν παίδων φωνῆς. He means that βρύλλειν is derived from βρῦν, a child's cry when thirsty. In Clouds 1382 Strepsiades says to his son εἰ μέν γε βρῦν εἴποις, ἐγὼ γνοὺς ἂν πιεῖν ἐπέσχον. The

κλέπτοντά τε βούλομαι
τρέφειν ἕνα προστάτην·
τοῦτον δ', ὅταν ᾖ πλέως,
ἄρας ἐπάταξα.

ΧΟ. χοὔτω μὲν ἂν εὖ ποιοῖς,
εἴ σοι πυκνότης ἔνεστ'
ἐν τῷ τρόπῳ, ὡς λέγεις,
τούτῳ πάνυ πολλή,
εἰ τούσδ' ἐπίτηδες ὥσ-
περ δημοσίους τρέφεις
ἐν τῇ πυκνὶ, κᾆθ' ὅταν
μή σοι τύχῃ ὄψον ὄν,
τούτων ὃς ἂν ᾖ παχὺς,
θύσας ἐπιδειπνεῖς.

ΔΗΜΟΣ. σκέψασθε δέ μ', εἰ σοφῶς
αὐτοὺς περιέρχομαι,
τοὺς οἰομένους φρονεῖν
κἄμ' ἐξαπατύλλειν.

Chorus had said that Demus's wits were never at hand when they were wanted. Demus retorts, with a sort of *tu quoque*, that the Chorus can have no wits at all under their long hair, if they think that he is really a fool, and do not perceive that he is merely playing the fool for his own purposes. He suffers the demagogues for two reasons: first, because they are always ministering to his wants τῷ δήμῳ, ὥσπερ τυράννῳ, χαριζόμενοι (to use the words of Aristotle quoted in the note to 1114 supra); and secondly, because when by picking and stealing they have amassed great wealth, he quietly knocks them on the head, and confiscates their illgotten possessions.

1130. ἄρας ἐπάταξα] *I take him up and knock him on the head*; just as, for instance, a gamekeeper kills a rabbit. πατάσσειν is frequently used in the sense of killing by a blow. And compare the use of κρούσαντα in Plato's Apology, chap. 18, of one crushing a gnat or a gadfly.

1135. ὥσπερ δημοσίους] Λείπει βοῦς ἢ ταύρους ἢ ἄλλο τι τοιοῦτον θῦμα.—Scholiast. And I have no doubt that this interpretation is correct, and that his alternative suggestion that the reference is to human victims, though gener-

One prime thief in my stall.
When full gorged with his gain,
Up that instant I snatch him,
Strike one blow and dispatch him.

CHOR. Art thou really so deep?
Is such artfulness thine?
Well for all if thou keep
Firm to this thy design.
Well for all if, as sheep
Marked for victims, thou feed
These thy knaves in the Pnyx,
Then, if dainties thou need,
Haste on a victim to fix;
Slay the fattest and finest;
There's thy meal when thou dinest.

DEMUS. Ah! they know not that I
Watch them plunder and thieve.
Ah! *'tis easy*, they cry,
Him to gull and deceive.

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ally adopted, is as absurd as it is (in this connexion) revolting. The State would have to purchase cattle and sheep for the public sacrifices, just as individuals had for their private offerings; and these would be fattened up for the sacrifice, and when offered would (with the exception of the sacrificial bits) be consumed as food. That is the very point of the comparison here; and it is one with which the human victims, the φαρμακοὶ, the καθάρματα (see the note on Frogs 733) have nothing whatever in common. And the term δημόσιος does not in the slightest degree point to human victims; I do not know if it is ever used of them; while τρέφειν is constantly employed in the sense of keeping the lower animals. See the note on Plutus 1156.

1140. ἐπιδειπνεῖς] *You sup on him*, as Blaydes rightly translates it. It is quite a delusion to suppose that ἐπιδειπνεῖν, ἐπεσθίειν, and the like mean "to eat as ὄψον with bread" or "as bread with ὄψον," or "as a second meal." In Aristophanes, at all events, these words *never* bear that signification. See Eccl. 1178, Plutus 1005, and the note on 707 supra.

τηρῶ γὰρ ἑκάστοτ' αὐ-
τοὺς, οὐδὲ δοκῶν ὁρᾶν,
κλέπτοντας· ἔπειτ' ἀναγ-
κάζω πάλιν ἐξεμεῖν
ἅττ' ἂν κεκλόφωσί μου,
κημὸν καταμηλῶν.

ΠΑ. *ἄπαγ' ἐς μακαρίαν ἐκποδών.* ΑΛ. *σύ γ', ὦ φθόρε.*
ΠΑ. *ὦ Δῆμ', ἐγὼ μέντοι παρεσκευασμένος*
τρίπαλαι κάθημαι, βουλόμενός σ' εὐεργετεῖν.
ΑΛ. *ἐγὼ δὲ δεκάπαλαί γε καὶ δωδεκάπαλαι*
καὶ χιλιόπαλαι καὶ πρόπαλαι πάλαι πάλαι.
ΔΗΜΟΣ. *ἐγὼ δὲ προσδοκῶν γε τρισμυριόπαλαι*
βδελύττομαι σφὼ, καὶ πρόπαλαι πάλαι πάλαι.
ΑΛ. *οἶσθ' οὖν ὃ δρᾶσον;* ΔΗΜΟΣ. *εἰ δὲ μὴ, φράσεις γε σύ.*
ΑΛ. *ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονὶ,*

1148. ἐξεμεῖν] This word would carry, and was no doubt intended to carry, the thoughts of the audience back τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν, Ach. 6. The language of Demus may remind the reader of the manner in which Vespasian was said to replenish the impoverished Treasury. He was accused "of advancing the most rapacious prefects to the most opulent prefectures that they might have more to disgorge when it suited him to condemn them for extortion," Merivale's History of the Romans, chap. 60; quibus *pro spongiis* dicebatur *uti*" is the observation of Suetonius, Vesp. 16. The analogy of Vespasian's method was, I find, long ago pointed out by Casaubon.

1150. κημὸν καταμηλῶν] *Tickling their throats with my verdict-box.* καταμηλοῦν is to thrust a probe (μήλη, *specillum*) down a patient's throat for the purpose of making him vomit. Καταμηλῶν· μηλῶσαι καλοῦσιν οἱ ἰατροὶ τὸ μήλην καθεῖναί που.—Photius. καταμηλοῦν μὲν ἔλεγον τὸ τὴν μήλην καθίεσθαι ὑπὸ τοῦ ἰατροῦ εἰς τὸν λαιμὸν, ὡς ποιοῦσι καὶ οἱ ἐμοῦντες.—Scholiast. καταμηλοῦν κημὸν is to thrust the κημὸς, as if it were a μήλη, down the throat for the same purpose. The κημὸς is the funnel through which the dicasts dropped their votes into the verdict-box. See the notes on Wasps 99 and Thesm. 1030. And the meaning of the words, apart from the metaphor, is that Demus compelled the demagogues to disgorge their spoils by the verdict of a dicastery. The passage cannot be explained more clearly than it was by Kuster. "κημὸν καταμήλων. Id est *ca-*

Comes MY turn by and by!
Down their gullet, full quick,
Lo, my verdict-tube coils,
Turns them giddy and sick,
Up they vomit their spoils:
Such, with rogues, is my dealing,
'Tis for MYSELF they are stealing.

PAPH. Go and be blest! S.S. Be blest yourself, you filth.
PAPH. O Demus, I've been sitting here prepared
Three ages past, longing to do you good.
S.S. And I ten ages, aye twelve ages, aye
A thousand ages, ages, ages, ages.
DEMUS. And I've been waiting, till I loathe you both,
For thirty thousand ages, ages, ages.
S.S. Do—know you what? DEMUS. And if I don't, you'll tell me.
S.S. Do start us from the signal-post, us two,

---

mum iudicialem specilli loco in fauces immittens. Nam ut Medici specillo ori immisso vomitum ciere solent, sic ego (inquit hic Populus) fures aerarii, postquam divites facti sunt, vomitu quasi remetiri cogo ea, quae malis artibus acquisiverant; ad quam rem specilli loco adhibeo camum iudicialem."

1151. *ἄπαγ' ἐς μακαρίαν*] The rivals return, quite ready for their final encounter. Each has brought out of his house, and placed in front of it, a huge hamper full of provisions. As they approach Demus they hustle against each other, and each consigns his opponent *ἐς μακαρίαν*, a euphemism for the land of the dead; *ἀντὶ τοῦ εἰς ὄλεθρον κατ' εὐφημισμὸν*, as the Scholiast says, *ἐπεὶ καὶ οἱ τεθνεῶτες μακαρῖται λέγονται.* Such exclamations as *ἄπαγ' ἐς μακαρίαν*, *βάλλ' ἐς μακαρίαν* are common enough; but no doubt there is intentional humour here, in making these angry disputants consign each other to the Land of the Blest.

1158. *οἶσθ' οὖν*] A very similar line with a slightly different turn to the sentence occurs in Peace 1061 *ἀλλ' οἶσθ ὃ δρᾶσον*; IE. *ἢν φράσῃς*.

1159. *ἀπὸ βαλβίδων*] From the starting-point. The same phrase is found in Wasps 548, where the Scholiast says *βαλβὶς, ἡ ἀφετηρία. ἦν δὲ αὕτη γραμμὴ ἐφ' ἧς εἱστήκεσαν ἕως ἂν ἀποσημανθῇ ὁ δρόμος αὐτοῖς.* "*βαλβῖδες* erant lineae, quibus cursores, antequam carceribus emitterentur, insistebant." Pierson, at Moeris s. v. Here of course the *βαλβῖδες*

ἵνα σ' εὖ ποιῶμεν ἐξ ἴσου. ΔΗΜΟΣ. δρᾶν ταῦτα χρή.
ἄπιτον. ΠΑ. καὶ ΑΛ. ἰδού. ΔΗΜΟΣ. θέοιτ' ἄν. ΑΛ.
ὑποθεῖν οὐκ ἐῶ.
ΔΗΜΟΣ. ἀλλ' ἦ μεγάλως εὐδαιμονήσω τήμερον
ὑπὸ τῶν ἐραστῶν νὴ Δί' ἢ 'γὼ θρύψομαι.
ΠΑ. ὁρᾷς; ἐγώ σοι πρότερος ἐκφέρω δίφρον.
ΑΛ. ἀλλ' οὐ τράπεζαν, ἀλλ' ἐγὼ προτεραίτερος.
ΠΑ. ἰδοὺ φέρω σοι τήνδε μαζίσκην ἐγὼ
ἐκ τῶν ὀλῶν τῶν ἐκ Πύλου μεμαγμένην.
ΑΛ. ἐγὼ δὲ μυστίλας μεμυστιλημένας
ὑπὸ τῆς θεοῦ τῇ χειρὶ τἠλεφαντίνῃ.
ΔΗΜΟΣ. ὡς μέγαν ἄρ' εἶχες, ὦ πότνια, τὸν δάκτυλον.

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are their respective stations beside Demus, from which they are to run to their respective houses and back again.

1161. ἰδού] Some MSS. and editions give this to Paphlagon alone, and others to the Sausage-seller alone; but I had allotted it to both of them before I was aware that Kock and Van Leeuwen had done the same. Demus would assuredly have abstained from giving the signal to start until both competitors had signified their readiness. And cf. Frogs 1378 and 1390. By ὑποθεῖν οὐκ ἐῶ the Sausage-seller means *I bar your cutting-in tricks*: the race must be run fairly, without fouling or trickery.

1163. ἢ 'γὼ θρύψομαι] *Or I shall indeed be difficult to please.* θρύπτεσθαι (Latin *delicias facere*) means to assume an attitude of unnecessary coyness and delicacy; to give oneself airs. Thus (to take one instance out of many) in Lucian's Symposium 4, where Lucinus, calling to mind the proverb μισέω μνάμονα συμπόταν, affects to be unwilling to tell what passed at the banquet. "θρύπτει ταῦτα, ὦ Λυκῖνε," says his friend, "ἀλλ' οὔτι γε πρὸς ἐμὲ οὕτω ποιεῖν ἐχρῆν, ἀκριβῶς γιγνώσκων πολὺ πλέον ἐπιθυμοῦντά σε εἰπεῖν ἢ ἐμὲ ἀκοῦσαι. And did I propose to go away now," he adds, "you would not allow me to go without hearing your tale, but would hold me, and follow, and beg me to listen; κἀγὼ θρύψομαι πρὸς σὲ ἐν τῷ μέρει. And if you prefer it, don't *you* say anything, and I will go and learn what took place from somebody else." "Don't be angry" (μηδὲν πρὸς ὀργήν, cf. Frogs 844), says Lucinus, "for I will tell you all about it." So Plato, Phaedrus, chap. 12 (p. 236 C) ἐπεθύμει μὲν λέγειν, ἐθρύπτετο δέ.

1164. δίφρον] Before they begin on their hampers they bring out from their

All fair, no favour. DEMUS. Right you are; move off.
PAPH. and S.S. Ready! DEMUS. Away! S.S. No "cutting in" allowed.
DEMUS. Zeus! if I don't, with these two lovers, have
A rare good time, 'tis dainty I must be.
PAPH. See, I'm the first to bring you out a chair.
S.S. But not a table; I'm the firstlier there.
PAPH. Look, here's a jolly little cake I bring,
Cooked from the barley-grain I brought from Pylus.
S.S. And here I'm bringing splendid scoops of bread,
Scooped by the Goddess with her ivory hand.
DEMUS. A mighty finger you must have, dread lady!

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respective houses, the one a chair, and the other a table, that Demus may be able to address himself to his meal in all comfort.

1167. *ὀλῶν*] Ὀλαὶ, *αἱ μεθ' ἁλῶν μεμιγμέναι κριθαὶ, καὶ τοῖς θύμασιν ἐπιβαλλόμεναι.*—Scholiast. *ὀλὴ* is the name given to the sacrificial barley strewn on the victim about to be offered; Peace 948, 960. According to Buttmann (Lexilogus 87), it was originally the name for grain in general; superseded as regards barley in common parlance by the introduction of the name *κριθὴ*, but still retained for sacrificial purposes. The words *ἐκ Πύλου* are intended to be another instance of Cleon's perpetual reference to Pylus; but the use of the sacrificial word *ὀλαὶ* may possibly suggest an allusion (whether originally made by Cleon himself or not) to the sacrifice offered by Nestor at Pylus, *χέρνιβά τ' οὐλοχύτας τε κατήρχετο*, Odyssey iii. 445, 447; *οὐλοχύται* being equivalent to *ὀλαί*.

1169. *τἠλεφαντίνῃ*] He is referring to the Athene of the Parthenon, whose person, so far as it was visible, was of ivory, and her vesture and adjuncts of gold. The late Bp. Wordsworth of Lincoln, in a delightful chapter of his "Athens and Attica," points out the influence which the triple presentment of Athene in the Acropolis exerted upon Athenian literature, with special reference to the present dialogue. See also the note on Thesm. 1138. Here we have the chryselephantine Athene of the Parthenon; Paphlagon responds with an allusion to the great bronze statue of Athene Promachus; and, a little further on, the Sausage-seller brings in the wooden statue of Athene Polias, to whom the famous Peplus was dedicated at the Great Panathenaea. As to *μυστίλας*, *bread-scoops*, see the note on 827 supra.

ΠΑ. ἐγὼ δ' ἔτνος γε πίσινον εὔχρων καὶ καλόν·
ἐτόρυνε δ' αὔθ' ἡ Παλλὰς ἡ Πυλαιμάχος.
ΑΛ. ὦ Δῆμ', ἐναργῶς ἡ θεός σ' ἐπισκοπεῖ,
καὶ νῦν ὑπερέχει σου χύτραν ζωμοῦ πλέαν.
ΔΗΜΟΣ. οἴει γὰρ οἰκεῖσθ' ἂν ἔτι τήνδε τὴν πόλιν,
εἰ μὴ φανερῶς ἡμῶν ὑπερεῖχε τὴν χύτραν;
ΠΑ. τουτὶ τέμαχός σοὔδωκεν ἡ Φοβεσιστράτη.
ΑΛ. ἡ δ' Ὀβριμοπάτρα γ' ἐφθὸν ἐκ ζωμοῦ κρέας
καὶ χόλικος ἠνύστρου τε καὶ γαστρὸς τόμον.
ΔΗΜΟΣ. καλῶς γ' ἐποίησε τοῦ πέπλου μεμνημένη.
ΠΑ. ἡ Γοργολόφα σ' ἐκέλευε τουτουὶ φαγεῖν
ἐλατῆρος, ἵνα τὰς ναῦς ἐλαύνωμεν καλῶς.
ΑΛ. λαβὲ καὶ ταδί νυν. ΔΗΜΟΣ. καὶ τί τούτοις χρήσομαι
τοῖς ἐντέροις; ΑΛ. ἐπίτηδες αὔτ' ἔπεμψέ σοι
εἰς τὰς τριήρεις ἐντερόνειαν ἡ θεός·
ἐπισκοπεῖ γὰρ περιφανῶς τὸ ναυτικόν.

1172. Πυλαιμάχος] Literally the *Gate-stormer*. But it is not a real epithet of Athene. It is merely Πρόμαχος, the colossal bronze statue of the goddess on the Acropolis, converted into a name which recalls Cleon's everlasting "Pylus." The Πυλαι- simply represents Πύλος and has no connexion with the Propylaea or any other gate.

1174. ὑπερέχει χύτραν] Ἀντὶ τοῦ εἰπεῖν χεῖρα.—Scholiast. ὑπερέχειν χεῖρα is a phrase constantly employed to signify divine protection; Iliad ix. 419, xxiv. 374, &c. Dindorf refers to Solon's elegiacs quoted by Demosthenes, de F. L. ~~286~~:

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὔποτ' ὀλεῖται
αἶσαν καὶ μακάρων θεῶν φρένας ἀθανάτων.
τοίη γὰρ μεγάθυμος ἐπίσκοπος ὀβριμοπάτρη
Παλλὰς Ἀθηναίη χεῖρας ὕπερθεν ἔχει.

1177. Φοβεσιστράτη] This name appears to be an invention of Paphlagon, and is a far more abnormal compound than Πεισθέταιρος in the Birds; but Ὀβριμοπάτρα in the following line is an epithet of Athene both in Homer and Hesiod; and see the lines of Solon quoted in the preceding note.

1180. τοῦ πέπλου μεμνημένη] The participle expresses the act which she is praised for doing; *she did well to remember the Peplus.* But how does the gift of the ἤνυστρον illustrate her recollection of the Peplus? In my opinion the word

PAPH. And here's pease-porridge, beautiful and brown.
Pallas Pylaemachus it was that stirred it.
S.S. O Demus, plain it is the Goddess guards you,
Holding above your head this—soup-tureen.
DEMUS. Why, think you Athens had survived, unless
She plainly o'er us held her soup-tureen?
PAPH. This slice of fish the Army-frightener sends you.
S.S. This boiled broth-meat the Nobly-fathered gives you,
And this good cut of tripe and guts and paunch.
DEMUS. And well done she, to recollect the peplus.
PAPH. The Terror-crested bids you taste this cake
With roe of fish, that we may row the better.
S.S. And now take these. DEMUS. Whatever shall I do
With these insides? S.S. The Goddess sends you these
To serve as planks inside your ships of war.
Plainly she looks with favour on our fleet.

πέπλος is here used in a double meaning; signifying of course, as regards the Goddess herself, the splendid robe of which we have already heard supra 566; but as regards the ἤνυστρον, the *caul* (the *omentum*), the membrane or integument in which it was enveloped. And Demus, seeing the ἤνυστρον served up in its caul, says *Well done, Athene, not to forget the Peplus.* The word πέπλος is thought to signify the "caul" in Orph. Arg. 310, where the poet, describing the preparations for a sacrifice, says:—

ἐν δ' ἄρ' ὕπερθε
πέπλῳ παρκατέθηκα θεῶν ἐπινήχυτα δῶρα.

But the meaning of that line is not altogether clear. Mitchell is, I think, the only editor who has any inkling of Demus's little joke.

1181. Γοργολόφα] *The Terrible-crested.* The epithet is applied to Lamachus in Ach. 567. And as to ἐλατῆρος see Ach. 246. It seems impossible to preserve the pun between ἐλατήρ, *a flat cake,* and ἐλαύνειν, *to row*; and I have been obliged in the translation to introduce a new element.

1183. ταδί] The Sausage-seller gives him some ἔντερα, explaining that they will be useful for the ἐντερόνειαν of the ships, that is, apparently for the planks in the lower part of a ship. The word ἐντερόνεια is defined by the Scholiast and Suidas as follows:—τὰ ἐγκοίλια, τὰ ἀπὸ τῆς τρόπιδος ἀνερχόμενα (ἀρχόμενα, Suidas) ξύλα ἐντερόνεια καλεῖται. Ἄλλως, οἱ μὲν τὸ τῶν νεῶν ἔδαφος, οἱ δὲ τὰ ἐγκοίλια. βέλτιον δὲ τὴν τῶν ἐγκοιλίων ὕλην λέγειν.

ἔχε καὶ πιεῖν κεκραμένον τρία καὶ δύο.
ΔΗΜΟΣ. ὡς ἡδύς, ὦ Ζεῦ, καὶ τὰ τρία φέρων καλῶς.
ΑΛ. ἡ Τριτογενὴς γὰρ αὐτὸν ἐνετριτώνισεν.
ΠΑ. λαβέ νυν πλακοῦντος πίονος παρ' ἐμοῦ τόμον.
ΑΛ. παρ' ἐμοῦ δ' ὅλον γε τὸν πλακοῦντα τουτονί.
ΠΑ. ἀλλ' οὐ λαγῷ' ἕξεις ὁπόθεν δῷς· ἀλλ' ἐγώ.
ΑΛ. οἴμοι· πόθεν λαγῷά μοι γενήσεται;
ὦ θυμέ, νυνὶ βωμολόχον ἔξευρέ τι.
ΠΑ. ὁρᾷς τάδ', ὦ κακόδαιμον; ΑΛ. ὀλίγον μοι μέλει·
ἐκεινοιὶ γὰρ ὡς ἔμ' ἔρχονται. ΠΑ. τίνες;
ΑΛ. πρέσβεις ἔχοντες ἀργυρίου βαλλάντια.
ΠΑ. ποῦ ποῦ; ΑΛ. τί δέ σοι τοῦτ'; οὐκ ἐάσεις τοὺς ξένους;
ὦ Δημίδιον, ὁρᾷς τὰ λαγῷ' ἅ σοι φέρω;
ΠΑ. οἴμοι τάλας, ἀδίκως γε τἄμ' ὑφήρπασας.
ΑΛ. νὴ τὸν Ποσειδῶ, καὶ σὺ γὰρ τοὺς ἐκ Πύλου.
ΔΗΜΟΣ. εἴπ', ἀντιβολῶ, πῶς ἐπενόησας ἁρπάσαι;
ΑΛ. τὸ μὲν νόημα τῆς θεοῦ, τὸ δὲ κλέμμ' ἐμόν.
ΔΗ. ἐγὼ δ' ἐκινδύνευσ'. ΠΑ. ἐγὼ δ' ὤπτησά γε.

1187. *τρία καὶ δύο*] *Τρία μέρη ὕδατος ἐπιδεχόμενον, καὶ δύο οἴνου.*—Scholiast. In ordinary Athenian banquets water was always mingled with the wine, though the relative proportions of the two would vary according to the taste of the drinker. See Photius, s. v. *τρία καὶ δύο*, Athenaeus x, chaps. 27–9 and 36, 37. Here we have 3 (water) to 2 (wine). Some preferred a larger infusion of wine; whilst more moderate drinkers considered the perfect proportion to be 3 (water) to 1 (wine). "Bacchus," says Evenus in the Anthology (15),

χαίρει κιρνάμενος τρίσι Νύμφαις, τέτρατος αὐτός,

the *Νύμφαι* being, of course, the Naiads or *Water*-nymphs. And in this he is but following the ancient precept of Hesiod in his Works and Days, 596,

τρὶς δ' ὕδατος προχέειν, τὸ δὲ τέτρατον ἱέμεν οἴνου.

Note that in stating the relative proportions of water and wine, the water is regularly placed first. Thus *τρία καὶ δύο* signifies 3 parts water and 2 parts wine; *δύο καὶ τρία* would signify 2 parts water and 3 parts wine.

1189. *Τριτογενής*] Though the more common form of this name is *Τριτογένεια*, as in Clouds 989, Lysistrata 347, yet *Τριτογενής* is occasionally found. See

Here, drink this also, mingled three and two.
DEMUS. Zeus! but it's sweet and bears the three parts well.
S.S. Tritogeneia 'twas that three'd and two'd it.
PAPH. Accept from me this slice of luscious cake.
S.S. And this whole luscious cake accept from me.
PAPH. Ah, you've no hare to give him; that give I.
S.S. O me, wherever can I get some hare?
Now for some mountebank device, my soul.
PAPH. Yah, see you this, poor Witless? S.S. What care I?
For there they are! Yes, there they are coming! PAPH. Who?
S.S. Envoys with bags of silver, all for me.
PAPH. Where? Where? S.S. What's that to you? Let be the strangers.
My darling Demus, take the hare I bring.
PAPH. You thief, you've given what wasn't yours to give!
S.S. Poseidon, yes; you did the same at Pylus.
DEMUS. Ha! Ha! what made you think of filching that?
S.S. The thought's Athene's, but the theft was mine.
DE. 'Twas I that ran the risk! PAPH. 'Twas I that cooked it!

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the longer Homeric Hymn to Athene, line 4, and the oracle cited in the Commentary on 1037 supra. Athene is called by this name here, and the word *ἐνετρίτωσεν* is coined by the poet, as a sort of pun upon the *τρία* (*τρίτον*) of the preceding line. As to *πλακοῦς*, the rich honey cake, see the note on Eccl. 223.

1192. λαγῷα] The flesh of no quadruped was more highly esteemed among the ancients than that of the hare; *inter quadrupedes mattya prima lepus*, Martial xiii. 92. And so here a dish of hare is made the turning-point of the present competition. Paphlagon has got one; the Sausage-seller has not; and he must needs therefore by some means or other obtain possession of Paphlagon's. He affects to see envoys in the distance bringing him bags of money. Paphlagon, keen on the money-bags (supra 707), puts down the dish of hare, and runs to intercept the supposed envoys. The Sausage-seller snatches up the dish, and presents it, as his own gift, to Demus.

1203. *τὸ μὲν νόημα κ.τ.λ.*] This is clearly a parody of some line, well known doubtless to the audience, though unknown to ourselves. The question of Demus in the preceding line was put for the sole purpose of eliciting this answer.

1204. ΔΗ. *ἐγὼ δ' ἐκινδύνευσ'*] Some give the first half of the line to Paphlagon

ΔΗΜΟΣ. *ἄπιθ'· οὐ γὰρ ἀλλὰ τοῦ παραθέντος ἡ χάρις.*
ΠΑ. *οἴμοι κακοδαίμων, ὑπεραναιδευθήσομαι.*
ΑΛ. *τί οὐ διακρίνεις, Δῆμ', ὁπότερός ἐστι νῷν*
ἀνὴρ ἀμείνων περὶ σὲ καὶ τὴν γαστέρα;
ΔΗΜΟΣ. *τῷ δῆτ' ἂν ὑμᾶς χρησάμενος τεκμηρίῳ*
δόξαιμι κρίνειν τοῖς θεαταῖσιν σοφῶς;
ΑΛ. *ἐγὼ φράσω σοι. τὴν ἐμὴν κίστην ἰὼν*
ξύλλαβε σιωπῇ, καὶ βασάνισον ἅττ' ἔνι,
καὶ τὴν Παφλαγόνος· κἀμέλει κρινεῖς καλῶς.
ΔΗΜΟΣ. *φέρ' ἴδω, τί οὖν ἔνεστιν;* ΑΛ. *οὐχ ὁρᾷς κενὴν*
ὦ παππίδιον; ἅπαντα γάρ σοι παρεφόρουν.
ΔΗΜΟΣ. *αὕτη μὲν ἡ κίστη τὰ τοῦ δήμου φρονεῖ.*
ΑΛ. *βάδιζε γοῦν καὶ δεῦρο πρὸς τὴν Παφλαγόνος.*
ὁρᾷς τάδ'; ΔΗΜΟΣ. *οἴμοι τῶν ἀγαθῶν ὅσων πλέα.*
ὅσον τὸ χρῆμα τοῦ πλακοῦντος ἀπέθετο·
ἐμοὶ δ' ἔδωκεν ἀποτεμὼν τυννουτονί.
ΑΛ. *τοιαῦτα μέντοι καὶ πρότερόν σ' εἰργάζετο·*
σοὶ μὲν προσεδίδου μικρὸν ὧν ἐλάμβανεν,
αὐτὸς δ' ἑαυτῷ παρετίθει τὰ μείζονα.
ΔΗΜΟΣ. *ὦ μιαρὲ, κλέπτων δή με ταῦτ' ἐξηπάτας;*
ἐγὼ δέ τυ ἐστεφάνιξα κἀδωρησάμην.

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and the second to the Sausage-seller which seems clearly wrong: and some give the entire line to Paphlagon which is hardly an improvement. It seems certain that the line is to be divided between two speakers, both of whom are rejected by Demus in favour of the Sausage-seller, *τοῦ παραθέντος*, the man who served it up. And in my opinion the first half is spoken by Demosthenes who was certainly present (infra 1254), though being now represented by a Choregic actor (see the notes on 154 and 513 supra) he very rarely opens his mouth. It was Demosthenes who took the entire risk of catching the hare: that is, of the Pylian enterprise; it was Paphlagon who cooked the hare which Demosthenes had caught; it was the Sausage-seller who served it up on the table at which Demus was enjoying the good things which the rivals had brought him.

1205. *τοῦ παραθέντος*] This is now the Sausage-seller; but it was Cleon who, as *ὁ παραθεὶς* (supra 57, 778), obtained the entire credit of the Sphacterian triumph. The Scholiast explains *οὐ*

DEMUS. Be off: the credit's his that served it up.
PAPH. Unhappy me! I'm over-impudenced.
S.S. Why not give judgement, Demus, of us two
Which is the better towards your paunch and you?
DEMUS. Well, what's the test will make the audience think
I give my judgement cleverly and well?
S.S. I'll tell you what; steal softly up, and search
My hamper first, then Paphlagon's, and note
What's in them; then you'll surely judge aright.
DEMUS. Well, what does *yours* contain? S.S. See here, it's empty.
Dear Father mine, I served up all for you.
DEMUS. A Demus-loving hamper, sure enough.
S.S. Now come along, and look at Paphlagon's.
Hey! only see! DEMUS. Why here's a store of dainties!
Why, here's a splendid cheesecake he put by!
And me he gave the tiniest slice, *so* big.
S.S. And, Demus, that is what he always does;
Gives you the pettiest morsel of his gains,
And keeps by far the largest share himself.
DEMUS. O miscreant, did you steal and gull me so,
The while I crowned thy pow and gied thee gifties.

γὰρ ἀλλὰ by καὶ γὰρ, a very inadequate explanation; οὐ γὰρ ἀλλὰ introduces an emphatic statement, excluding every possible alternative. See the note on Frogs 58. For ἄπιθ' at the commencement of this line we should perhaps read ἄπιτ'.

1211. τὴν ἐμὴν κίστην] *My hamper*, the hamper from which I have been drawing my provisions. See the note on 1151 supra. τὴν κιβωτὸν, says the Scholiast, ταύτῃ δὲ διενήνοχεν, ὅτι ἡ μὲν εἰς ὑποδοχήν ἐστιν ἐδεσμάτων, ἡ δὲ ἱματίων καὶ χρυσοῦ, ἡ κιβωτός. See Acharnians 1086 and the note there.

1220. τυννουτονί] Συλλαβὼν τοὺς δακτύλους, φησὶ Φαεινός. ἀντὶ τοῦ μικρόν.—Scholiast. He shows just the tip of one finger. The word is explained by the gesture. Compare such phrases as *huius non faciam*, "I don't care *that* for him," Terence, Adelphi ii. 1. 9.

1222. μικρὸν ὢν ἐλάμβανεν] This is a repetition of the charge levelled against Paphlagon, supra 716.

1225. ἐγὼ δέ τυ] Τὸ τὺ Δωρικῶς ἀντὶ τοῦ σέ. τὸ δὲ ἐστεφάνιξα ἀντὶ τοῦ στεφάνοις ἐτίμησα· δημοσίᾳ γὰρ ἐτιμήθη ὁ Κλέων

ΠΑ. ἐγὼ δ' ἔκλεπτον ἐπ' ἀγαθῷ γε τῇ πόλει.
ΔΗΜΟΣ. κατάθου ταχέως τὸν στέφανον, ἵν' ἐγὼ τουτῳὶ
αὐτὸν περιθῶ. ΑΛ. κατάθου ταχέως, μαστιγία.
ΠΑ. οὐ δῆτ', ἐπεί μοι χρησμός ἐστι Πυθικὸς
φράζων ὑφ' οὗ μ' ἐδέησεν ἡττᾶσθαι μόνου.
ΑΛ. τοὐμόν γε φράζων ὄνομα καὶ λίαν σαφῶς.
ΠΑ. καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίῳ,
εἴ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις.
καί σου τοσοῦτο πρῶτον ἐκπειράσομαι·
παῖς ὢν ἐφοίτας ἐς τίνος διδασκάλου;
ΑΛ. ἐν ταῖσιν εὔστραις κονδύλοις ἡρμοττόμην.
ΠΑ. πῶς εἶπας; ὥς μού χρησμὸς ἅπτεται φρενῶν.
εἶεν.
ἐν παιδοτρίβου δὲ τίνα πάλην ἐμάνθανες;
ΑΛ. κλέπτων ἐπιορκεῖν καὶ βλέπειν ἐναντίον.

στεφάνῳ. μιμεῖται δὲ τοὺς Εἵλωτας ὅταν στεφανῶσι τὸν Ποσειδῶνα.—Scholiast. I suppose the Scholiast to mean that Cleon was honoured with a golden crown on account of his success at Sphacteria. The line is probably, as Brunck observes, taken from some Dorian poet. The conjecture of K. O. Müller (Rhen. Mus. iii. 488) and others, that it comes from either the *Εἵλωτες* of Eupolis, or the *Ἡρακλῆς ἐπὶ Ταινάρῳ, σατυρικὸς* of Sophocles, though of course quite possible, seems to have no intrinsic probability. See Meineke on the former, and Wagner on the latter play.

1226. *ἐπ' ἀγαθῷ γε τῇ πόλει*] This, we may well believe, was the defence of Cleon, when he was found to have pocketed, and was forced to disgorge, the five talents mentioned in Ach. 6.

1230. *φράζων ὑφ' οὗ*] Paphlagon, always trusting to his oracles, places his last hope on this one. Like the prophecy on which Macbeth relied, it promises him immunity from all save, as it turns out, the very antagonist who confronts him. The words *μ' ἐδέησεν* are merely a modification of those (*'δέησε μ'*) which Bentley substituted for the unmetrical *δεήσειν* or *δεήσει μ'* of the MSS. The whole of the ensuing scene is cast in the Tragic vein, being framed, as Bakh remarks, on the model of a Tragic *ἀναγνώρισις*.

1236. *εὔστραις*] *The singeing pits*, in which the hide of the dead pig was deprived of its hair. *εὖστραι δὲ οἱ βόθροι ἐκαλοῦντο, ἐν οἷς εὕεται τὰ χοιρίδια.*—Pollux vi. 91. *εὕειν*, *to singe*, is more familiar in the compound *ἀφεύω*, Peace 1144;

PAPH. And if I stole 'twas for the public good.
DEMUS. Off with your crown this instant, and I'll place it
On *him* instead. S.S. Off with it, filth, this instant.
PAPH. Not so; a Pythian oracle I've got
Describing him who only can defeat me.
S.S. Describing ME, without the slightest doubt.
PAPH. Well then I'll test and prove you, to discern
How far you tally with the God's predictions.
And first I ask this question,—when a boy
Tell me the teacher to whose school you went.
S.S. Hard knuckles drilled me in the singeing pits.
PAPH. How say you? Heavens, the oracle's word strikes home! Well!
What at the trainer's did you learn to do?
S.S. Forswear my thefts, and stare the accuser down.

Thesm. 216, 236, 590; Eccl. 13. The singeing process was required both for the tannery and for the kitchen. Athenaeus, ix. 17, quotes from a satyric drama of Aeschylus a passage where a master is inquiring of the cook the state of the sucking-pig he is preparing for the table.

A. λευκός; B. τί δ' οὐχί; καὶ καλῶς ἠφευμένος
ὁ χοῖρος. A. ἕψου, μηδὲ λυπηθῇς πυρί.

1237. ἅπτεται] The word is used in Homer of an arrow, javelin, or other missile which reaches its intended destination. Τῶν μὲν γὰρ πάντων βέλε' ἅπτεται, *all their shafts hit the mark*, says the great Telamonian Aias of the Trojans, Iliad xvii. 631. Aristophanes is perhaps alluding to Eur. Medea 55, where the words φρενῶν ἀνθάπτεται are employed in much the same sense as the *mentem mortalia tangunt* of the Roman poet. In Lucian's Dial. Meretr. 1, Glycerium, having lost her lover, says τὸ πρᾶγμα οὐ μετρίως μου ἥψατο. And in the Ocypus of the same writer, line 17, Ποδάγρα says τοῦτ' οὖν δάκνει με καὶ φρενῶν καθάπτεται.

1239. κλέπτων κ.τ.λ.] Thieving itself seems to have come naturally to the Sausage-seller. What he learnt from his trainer was the additional accomplishment of denying his thefts upon oath; and that not in a shame-faced manner, but looking his accusers straight in the face. With βλέπειν ἐναντίον cf. Eur. Hec. 968; Heracleidae 943.

ΠΑ. ὦ Φοῖβ' Ἄπολλον Λύκιε, τί ποτέ μ' ἐργάσει;
τέχνην δὲ τίνα ποτ' εἶχες ἐξανδρούμενος;
ΑΛ. ἠλλαντοπώλουν— ΠΑ. καὶ τί; ΑΛ. καὶ βινεσκόμην.
ΠΑ. οἴμοι κακοδαίμων· οὐκέτ' οὐδέν εἰμ' ἐγώ.
λεπτή τις ἐλπίς ἐστ' ἐφ' ἧς ὀχούμεθα.
καί μοι τοσοῦτον εἰπέ· πότερον ἐν ἀγορᾷ
ἠλλαντοπώλεις ἐτεὸν ἢ 'πὶ ταῖς πύλαις;
ΑΛ. ἐπὶ ταῖς πύλαισιν, οὗ τὸ τάριχος ὤνιον.
ΠΑ. οἴμοι πέπρακται τοῦ θεοῦ τὸ θέσφατον.
κυλίνδετ' εἴσω τόνδε τὸν δυσδαίμονα.
ὦ στέφανε, χαίρων ἄπιθι, καί σ' ἄκων ἐγὼ
λείπω· σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτης μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.
ΑΛ. Ἑλλάνιε Ζεῦ, σὸν τὸ νικητήριον.

1240. ὦ Φοῖβ' κ.τ.λ.] Paphlagon, now thoroughly alarmed, borrows a line, the Scholiast tells us, from the Telephus of Euripides. It was probably, in the Tragedy, the exclamation of Telephus himself.

1242. ΠΑ. καὶ τί;] Sausage-selling was not the only occupation attributed by the oracle to Paphlagon's destined conqueror. And so, when the other pauses for a moment after the word ἠλλαντοπώλουν, Paphlagon eagerly inquires if that was all, if he had no other occupation. On hearing that he had, and what it was, Paphlagon is well nigh in despair. There is still one chance left him, but a very slender one. If the fellow sold his sausages in the Agora, all may yet be well. The words οὐκέτ' οὐδέν εἰμ' ἐγὼ are in part repeated from Ach. 1185.

1244. ὀχούμεθα] *We ride at anchor, we anchor on.* The phrase ἐπ' ἐλπίδος ὀχεῖσθαι is, as Porson observes (at Orestes 68), so common as to be almost proverbial. Porson collects many instances of its use, to which may now be added Lysistrata 31 ἐπ' ὀλίγου γ' ὠχεῖτ' (or ὀχεῖτ') ἄρα according to Dobree's most felicitous and certain emendation.

1249. κυλίνδετ' εἴσω κ.τ.λ.] Here we have another Euripidean line, borrowed this time from the Bellerophon; a Tragedy which Aristophanes parodies again in the Wasps and in the Peace. ταῦτα ἐκ Βελλεροφόντου Εὐριπίδου, says the Scholiast, τὸ δὲ κυλίνδετ' ἀντὶ τοῦ κομίζετε. These latter words are taken by the Commentators to mean that in the Bellerophon the word was κομίζετε, for which Aristophanes substituted κυλίνδετε. But the words cannot bear that meaning; nor had Aristophanes any reason for introducing the word κυλίνδετε, since Paphlagon was not in the ἐκκύκλημα. The words ἀντὶ τοῦ are the Scholiast's

PAPH. Phoebus Apollo! Lycius! what means this?
Tell me what trade you practised when a man.
S.S. I sold my sausages— PAPH. Well? S.S. And sold myself.
PAPH. Unhappy me! I'm done for. There remains
One slender hope whereon to anchor yet.
Where did you sell your sausages? Did you stand
Within the Agora, or beside the Gates?
S.S. Beside the Gates, where the salt-fish is sold.
PAPH. O me, the oracle has all come true!
Roll in, roll in, this most unhappy man.
O crown, farewell. Unwillingly I leave thee.
Begone, but thee some other will obtain,
A luckier man perchance, but not more—thievish.
S.S. Hellanian Zeus, the victory-prize is thine!

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usual words for ushering in an explanation: and I think that the word *κυλίνδετε* was used in the Bellerophon as well as in the Knights, and that in both places, according to the Scholiast, it is merely equivalent to *κομίζετε*.

1251. *σὲ δ' ἄλλος*] We have already in this little scene had two quotations from lost Plays of Euripides, the Telephus and the Bellerophon. We have now a third from a well-known passage of an existing play, from the farewell speech of the dying Alcestis to her marriage bed.

θνήσκω· σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως. (ALC. 181.)

With these words Paphlagon falls to the ground as if dead, and there apparently he lies motionless during the remainder of the play. As to the crown see 1225 supra.

1253. *Ἑλλάνιε Ζεῦ*] *Ἑλλάνιος Ζεὺς ἀπὸ τοῦ ἐν Αἰγίνῃ αὐχμοῦ ποτὲ γενομένου, ὅτε Αἰακὸς συναγαγὼν τοὺς Πανέλληνας ἐξιλεώσατο τὸν Δία. τοῦτο δὲ λέγει ὁ ἀλλαντοπώλης εἰληφὼς τὸν στέφανον.*—Scholiast. The story is told more fully by Isocrates in his Evagoras, 17, 18, where he is glorifying the race of Teucer from whom Evagoras claimed to be descended. There was a terrible drought over all Hellas, and many lives were lost, he says, and at last the leading men from all the cities, *οἱ προεστῶτες τῶν πόλεων*, came to Aeacus and begged him to obtain from Zeus, whose son he was, a remission of this great calamity. Aeacus prayed for rain, and, when his prayer was granted, the Hellenic leaders *ἱερὸν ἐν Αἰγίνῃ κατεστήσαντο κοινὸν τῶν Ἑλλήνων, οὗπερ ἐκεῖνος ἐποιήσατο τὴν εὐχήν.* The Doric form *Ἑλλάνιος* is no doubt

ΔΗ. ὦ χαῖρε καλλίνικε, καὶ μέμνησ' ὅτι
ἀνὴρ γεγένησαι δι' ἐμέ· καί σ' αἰτῶ βραχύ,
ὅπως ἔσομαί σοι Φανὸς ὑπογραφεὺς δικῶν.
ΔΗΜΟΣ. ἐμοὶ δέ γ' ὅ τι σοι τοὔνομ' εἴπ'. ΑΛ. Ἀγοράκριτος·
ἐν τἀγορᾷ γὰρ κρινόμενος ἐβοσκόμην.
ΔΗΜΟΣ. Ἀγορακρίτῳ τοίνυν ἐμαυτὸν ἐπιτρέπω,
καὶ τὸν Παφλαγόνα παραδίδωμι τουτονί.
ΑΛ. καὶ μὴν ἐγώ σ', ὦ Δῆμε, θεραπεύσω καλῶς,
ὥσθ' ὁμολογεῖν σε μηδέν' ἀνθρώπων ἐμοῦ
ἰδεῖν ἀμείνω τῇ Κεχηναίων πόλει.

ΧΟ. τί κάλλιον ἀρχομένοισιν
ἢ καταπαυομένοισιν

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due to its Aeginetan origin (Pind. Nem. v. 17), though the Athenian envoys in their striking protestation of their loyalty to Hellas (Hdt. ix. 7) spell it Ἑλλήνιος. The scene is so studded with Tragic quotation and parody, that this line also may very probably, as some have suggested, be drawn from the same source.

1254. ὦ χαῖρε καλλίνικε] Demosthenes, who had first urged the reluctant Sausage-seller to be a MAN (supra 178, 179), and to enter the lists against Paphlagon, now salutes him in the words of the famous Song of Victory composed by Archilochus, ὦ καλλίνικε χαῖρ' ἄναξ Ἡράκλεες. Aristophanes makes use of this triumphal song at the close both of the Acharnians and of the Birds, where see the Commentary.

1256. ὑπογραφεὺς δικῶν] This is commonly taken to mean a ὑπογραμματεὺς or some other recognized official. But it probably signifies a man who signs writs and indictments, either (like the Latin *subscriptor*) as second to his principal, or what is perhaps more likely on behalf, and at the instigation, of his principal. Phanus we know was one of Cleon's associates, Wasps 1220; and unless we have here a mere pun upon his name, he was probably supposed, whether rightly or wrongly, to bring actions against his patron's enemies, so currying favour with the demagogue and enriching himself. Demosthenes, the slave, humbly petitions that he may be allowed to perform the same duties for the Sausage-seller.

1258. ἐβοσκόμην] *I subsisted, earned my livelihood, maintained myself* (Thesm. 449) *by wrangling in the agora.* κρίνεσθαι is *to argue, wrangle.* τέως μὲν οὖν ἐκρινόμεθ', *we wrangled,* Clouds 66. οὔ σοι κρινοῦμαι, *I will not wrangle with you,* Eur. Med. 609.

1263. τῇ Κεχηναίων πόλει] For τῇ Ἀθηναίων πόλει, *to the city of the Gapenians*

DE. Hail, mighty Victor, nor forget 'twas I
Made you a Man; and grant this small request,
Make *me* your Phanus, signer of your writs.

DEMUS. Your name, what is it? S.S. Agoracritus.
An Agora-life I lived, and thrived by wrangling.

DEMUS. To Agoracritus I commit myself,
And to *his* charge consign this Paphlagon.

S.S. And, Demus, I will always tend you well,
And you shall own there never lived a man
Kinder than I to the Evergaping City.

CHOR. O what is a nobler thing,
Beginning or ending a song,

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for *to the city of the Athenians.* Cf. supra 755, 804, 824, 1119, &c. Paphlagon had boasted that with hardly an exception he was the *βελτιστος ἀνὴρ περὶ τὸν δῆμον τὸν Ἀθηναίων*, supra 764; and now the Sausage-seller protests that nobody was ever better to the city, *τῇ πόλει*, equivalent to *τῷ Δήμῳ*, than he will be. With these words Demus, the Sausage-seller, and Demosthenes leave the stage, and here the proper plot of the Comedy terminates. But Aristophanes adds a Second Parabasis, and a presentment of a rejuvenated Demus, delivered from the baleful influences of flatterers and demagogues.

1264. We have here, as in the Birds, a Second Parabasis, consisting of a Strophe and Antistrophe, an Epirrhema and an Antepirrhema. We know that Eupolis, in the Baptae, claimed a share in the composition of the Knights.

κἀκείνους τοὺς Ἱππέας
ξυνεποίησα τῷ φαλακρῷ τούτῳ κἀδωρησάμην.

And the ancient grammarians tell us that the whole or the latter part of this Second Parabasis was due to his co-operation. *Εὔπολις ἐν τοῖς Βάπταις φησὶν ὅτι συνεποίησεν Ἀριστοφάνει τοὺς Ἱππέας. λέγει δὲ τὴν τελευταίαν Παράβασιν.*—Scholiast on Clouds 554. *ἐκ τοῦ "ὅστις οὖν τοιοῦτον ἄνδρα" φασί τινες Εὐπόλιδος εἶναι τὴν Παράβασιν.*—Scholiast on line 1291 of this Play. I have in the Introduction given my reasons for believing that the hand of Eupolis is visible throughout the whole of this Second Parabasis, no part of which is quite in the ordinary vein of Aristophanic humour. But whether it is altogether his composition, or the joint composition of Aristophanes and himself, is a matter on which I feel unable to express any definite opinion.

1264-73. THE STROPHE. The Knights declare that they will not stoop to assail paupers and miserable wretches. The opening lines, the Scholiast tells

ἢ θοᾶν ἵππων ἐλατῆρας ἀείδειν
μηδὲν ἐς Λυσίστρατον,
μηδὲ Θούμαντιν τὸν ἀνέστιον αὖ λυ-
πεῖν ἑκούσῃ καρδίᾳ;
καὶ γὰρ οὗτος, ὦ φίλ' Ἄπολλον, ἀεὶ
πεινῇ, θαλεροῖς δακρύοισιν
σᾶς ἁπτόμενος φαρέτρας Πυθῶνι δίᾳ
μὴ κακῶς πένεσθαι.

λοιδορῆσαι τοὺς πονηροὺς οὐδέν ἐστ' ἐπίφθονον,
ἀλλὰ τιμὴ τοῖσι χρηστοῖς, ὅστις εὖ λογίζεται.
εἰ μὲν οὖν ἄνθρωπος, ὃν δεῖ πόλλ' ἀκοῦσαι καὶ κακὰ,
αὐτὸς ἦν ἔνδηλος, οὐκ ἂν ἀνδρὸς ἐμνήσθην φίλου.

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us, are adapted from one of Pindar's processionals (*προσόδια*, Birds 853) which commenced

> *Τί κάλλιον ἀρχομένοισιν ἢ καταπαυομένοισιν*
> *ἢ βαθύζωνόν τε Λατὼ καὶ θοᾶν ἵππων ἐλάτειραν ἀεῖσαι;*

lines interwoven by Athenaeus into the closing sentence of his Deipnosophistae. The *θοᾶν ἵππων ἐλάτειρα* is Artemis the driver of horses, *Ἄρτεμις Ἱπποσόα*; and in Pindar *ἐλάτειραν* is the *object* of *ἀεῖσαι*; but here, in my judgement (and I am glad to find that the two most recent editors take the same view), the *θοᾶν ἵππων ἐλατῆρας* are the *subject* of *ἀείδειν*, Aristophanes having turned the Pindaric sentence topsy-turvy. It seems to me plain that the *θοᾶν ἵππων ἐλατῆρες* are the Knights themselves, and they are not now going to pronounce a panegyric on themselves, as they did in the former Epirrhema; they are going to do a nobler thing than to satirize Lysistratus and Thumantis; they are going to expose a man who is a monster of profligacy and vice.

1267. *Λυσίστρατον*] As to Lysistratus, his poverty, his vice, and his buffoonery (*Λυσίστρατος ὁ σκωπτόλης*) see Ach. 855–9, Wasps 787 and 1300–17. For the scheme of this strophe (and its antistrophe) the reader is referred to the Appendix. The metrical arrangement is very simple and neat. Of the ten lines, three (the fourth, the sixth, and the last) are pure trochaics. The key-note of the remaining seven is the double dactyl, generally preceded by a trochaic, or monosyllabic, base, and invariably followed by a trochaic, or monosyllabic, final. This is substantially the arrangement of the MSS. and of all editions before Dindorf's, and of Van

For horsemen who joy in driving
Their fleet-foot coursers along,
Than—Never to launch a lampoon at Lysistratus, scurvy buffoon;
Or at hearthless Thumantis to gird, poor starveling, in lightness of heart;
Who is weeping hot tears at thy shrine, Apollo, in Pytho divine,
And, clutching thy quiver, implores to be healed of his poverty's smart!

For lampooning worthless wretches, none should bear the bard a grudge;
'Tis a sound and wholesome practice, if the case you rightly judge.
Now if he whose evil-doings I must needs expose to blame
Were himself a noted person, never had I named the name

Leeuwen's afterwards; but Dindorf, while doing good service for the *text* of the strophe, compressed its last eight lines into four, so completely destroying the simplicity and regularity of the metre, and assimilating the entire system rather to an involved and intricate strophe of Pindar than to an easy and popular ode of Aristophanes. But Dindorf's system has been adopted by all subsequent editors except Van Leeuwen, and my own translation is based on it.

1268. Θούμαντιν] In Birds 1406 Leotrophides is mentioned as a person of such extreme tenuity that he would be an appropriate Choregus for the slim and slender Cinesias; and the Scholiast there cites a passage (more fully given by Athenaeus xii. 75) from the Κέρκωπες of Hermippus, in which Leotrophides and Thumantis are bracketed together, and compared with the leanest of lean kine:

οἱ γὰρ πενόμενοι
ἀνάπηρά σοι θύουσιν ἤδη βοΐδια
Λεωτροφίδου λεπτότερα καὶ Θουμάντιδος.

θαλερὰ δάκρυα, *abundant tears*, is an Homeric expression.

1271. ἁπτόμενος . . . μὴ κακῶς πένεσθαι] The attitude of prayer is substituted for the prayer itself; a common figure of speech. Thus in Iph. Taur. 1270–2 we are told that the young Apollo χέρα παιδνὸν ἕλιξ' ἐκ Ζηνὸς θρόνων χθονίαν ἀφελεῖν μῆνιν, *twined his little hand about Zeus's throne* (that is *besought him*) *to take away Earth's wrath*. And so Saint Paul says to the Ephesians (iii. 14), *I bow my knees to the Lord that he would grant you*. The words Πυθῶνι δίᾳ are borrowed, as Dindorf observes, from the Seventh Pythian, line 11.

1274–89. The Epirrhema. Here we are introduced to the loathsome practices of Ariphrades who will reappear in the same character in the Wasps and in the Peace. This indignant denunciation of his vice has no lightness of touch, and no trace of humour, and seems far more akin to the "angry Eupolis," as Persius calls him, than to Aristophanes, whose own strikingly different treatment of the un-

νῦν δ' Ἀρίγνωτον γὰρ οὐδεὶς ὅστις οὐκ ἐπίσταται,
ὅστις ἢ τὸ λευκὸν οἶδεν ἢ τὸν ὄρθιον νόμον.
ἔστιν οὖν ἀδελφὸς αὐτῷ τοὺς τρόπους οὐ συγγενής,
Ἀριφράδης πονηρός. ἀλλὰ τοῦτο μὲν καὶ βούλεται·
ἐστὶ δ' οὐ μόνον πονηρὸς, οὐ γὰρ οὐδ' ἂν ᾐσθόμην,
οὐδὲ παμπόνηρος, ἀλλὰ καὶ προσεξεύρηκέ τι.
τὴν γὰρ αὑτοῦ γλῶτταν αἰσχραῖς ἡδοναῖς λυμαίνεται,
ἐν κασαυρείοισι λείχων τὴν ἀπόπτυστον δρόσον,
καὶ μολύνων τὴν ὑπήνην, καὶ κυκῶν τὰς ἐσχάρας,
καὶ Πολυμνήστεια ποιῶν, καὶ ξυνὼν Οἰωνίχῳ.

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pleasant subject will be found in Wasps 1275–83. Ariphrades was one of the three sons of Automenes; of the other two, one, Arignotus, was a well-known and popular harper; the other was a very clever actor. Ariphrades was the black sheep of the family, as infamous for his profligacy as they were famous in their respective callings. See the note on Wasps 1275.

1278. Ἀρίγνωτον] The adjective ἀρίγνωτος means *well-known*, and is often employed by Homer, both in the Iliad and in the Odyssey, in that signification. And the words οὐδεὶς ὅστις οὐκ ἐπίσταται, which here immediately follow the name, are of course intended as a play upon that meaning.

1279. τὸ λευκὸν οἶδεν] There was a proverbial saying ὅστις οἶδε τὸ λευκὸν ἢ τὸ μέλαν, *a man who knows white or black*, that is *who knows anything*. The proverb, in the form of an heroic hexameter, is found, as Bergler observes, in Matron's witty description of an Attic supper, given at length by Athenaeus iv. 13 (135 C), where a cuttle is described as a divine being, ἡ μονὴ, ἰχθὺς ἐοῦσα, τὸ λευκὸν καὶ μέλαν οἶδε; the λευκὸν referring to its white colour, and the μέλαν to the inky secretion which it discharges when in danger, Here the Chorus mean *Everybody knows Arignotus who knows anything*, ὅστις οἶδε τὸ λευκὸν ἢ τὸ μέλαν, but for τὸ μέλαν they unexpectedly substitute, παρὰ προσδοκίαν, by way of compliment to the illustrious musician, the words τὸν ὄρθιον νόμον. Surprise-words of this character frequently disorganize the sentence, and they do so here. The "Orthian nome," a stirring martial strain, was one of Terpander's seven nomes, or tunes set to special words. Νόμος· ὁ κιθαρῳδικὸς τρόπος τῆς μελῳδίας, ἁρμονίαν ἔχων ταύτην καὶ ῥυθμὸν ὡρισμένον· ἦσαν δὲ ἑπτὰ οἱ ὑπὸ Τερπάνδρου· ὧν εἷς ὄρθιος.—Photius, s. v. νόμος. And again, ὄρθιον νόμον καὶ τροχαῖον. τοὺς δύο νόμους· ἀπὸ τῶν ῥυθμῶν ὠνόμασεν Τέρπανδρος.—Id., s. v. ὄρθιον. Another famous musician connected with the Orthian nome was Polymnestus of Colophon, Plutarch, de Musica, chap. 10. And see Col.

Of a man I love and honour. Is there one who knows not well
Arignotus, prince of harpers? None, believe me, who can tell
How the whitest colour differs from the stirring tune he plays.
Arignotus has a brother (not a brother in his ways)
Named Ariphrades, a rascal—nay, but that's the fellow's whim—
Not an ordinary rascal, or I had not noticed him.
Not a thorough rascal merely; he's invented something more,
Novel forms of self-pollution, bestial tricks unknown before.
Yea, to nameless filth and horrors does the loathsome wretch descend,
Works the work of Polymnestus, calls Oeonichus his friend.

Mure's Greek Lit., Book III, chap. 1.

1280. *τοὺς τρόπους οὐ συγγενής*] And therefore not entitled to boast of his relationship to so popular and honoured a man. "Rely not on your father's virtues," says St. Chrysostom, "*ἐὰν μὴ συγγενὴς αὐτῷ γένῃ κατὰ τοὺς τρόπους.*" Hom. 19 in Rom. 654 A.

1281. *καὶ βούλεται*] This is an aggravation of his guilt. *He is not only a rogue; he is a willing rogue.* Kock quotes from Andocides (In the matter of the Mysteries 95) *'Επιχάρης οὗτος, ὁ πάντων πονηρότατος, καὶ βουλόμενος εἶναι τοιοῦτος*: and many other instances, mostly from the Orators, are collected by Dr. Blaydes.

1285. *κασαυρείοισι*] The Scholiast explains this by *ἐν πορνείοις* (cf. Wasps 1283); the words which follow, *τὴν ἀπόπτυστον δρόσον* by *τὴν τῶν αἰδοίων, τουτέστι τὸ σπέρμα*: and *τὰς ἐσχάρας* by *τὰ χείλη τῶν γυναικείων αἰδοίων.*

1287. *Πολυμνήστεια*] We have seen in the note on 1279 supra that there was a famous old musician named Polymnestus, a native of Colophon. And a melody of his composition was called *Πολυμνήστιον* or *Πολυμνήστειον*. *Πολυμνήστιον ᾄδειν· εἶδός τι μελοποιΐας τὸ Πολυμνήστιον. ἦν δὲ Κολοφώνιος μελοποιὸς ὁ Πολύμνηστος, εὐμελὴς πάνυ.*—Hesychius. *Πολυμνήστει' ἀείδειν· γένος τι μελοποιΐας· Κολοφώνιος δὲ ὁ Πολύμνηστος.*—Photius. See Plutarch, de Musica, chaps. 3, 5, 8, 9, 10; Strabo xiv. 1. 28. The Scholiast cites a line of Cratinus, *καὶ Πολυμνήστει' ἀείδει, μουσικήν τε μανθάνει.* But though Cratinus is unquestionably referring to the Colophonian, and Aristophanes (as we must call the author of this Parabasis, though he may have been Eupolis) is unquestionably referring to Cratinus, yet I am persuaded that the Polymnestus of Aristophanes is not the antique musician, but that he and Oeonichus were two disreputable Athenians of the day; *Πολύμνηστος καὶ Οἰώνιχος ὅμοιοι ἀρρητοποιοὶ*, as the Scholiast says. The *Πολυμνήστει' ἀείδειν* of Cratinus means "to sing the melodies of the ancient Polymnestus"; the *Πολυμνήστεια ποιεῖν* of Aristophanes means "to do the deeds of the modern Polymnestus." The

ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφόδρα βδελύττεται,
οὔ ποτ' ἐκ ταὐτοῦ μεθ' ἡμῶν πίεται ποτηρίου.

ἦ πολλάκις ἐννυχίαισι
φροντίσι συγγεγένημαι,
καὶ διεζήτηχ' ὁπόθεν ποτὲ φαύλως
ἐσθίει Κλεώνυμος.
φασὶ μὲν γὰρ αὐτὸν ἐρεπτόμενον τὰ
τῶν ἐχόντων ἀνέρων
οὐκ ἂν ἐξελθεῖν ἀπὸ τῆς σιπύης,
τοὺς δ' ἀντιβολεῖν ἂν ὁμοίως·
ἴθ', ὦ ἄνα, πρὸς γονάτων, ἔξελθε καὶ σύγ-
γνωθι τῇ τραπέζῃ.

φασὶν ἀλλήλαις ξυνελθεῖν τὰς τριήρεις εἰς λόγον,
καὶ μίαν λέξαι τιν' αὐτῶν, ἥτις ἦν γεραιτέρα·
οὐδὲ πυνθάνεσθε ταῦτ', ὦ παρθένοι, τἀν τῇ πόλει;

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notion that the old Colophonian was the composer of gross and licentious melodies seems to have arisen solely from a misapprehension of the present passage.

1289. πίεται] Οὐ γὰρ ὅσιον, says Lucian, ἐπὶ τὴν αὐτὴν ἑστίαν τοὺς ταῦτα διατιθέντας καλεῖν, καὶ φιλοτησίας προπίνειν, καὶ ὄψων τῶν αὐτῶν ἅπτεσθαι, Pseudologista 31.

1290–9. The Antistrophe. This is a little skit on the gluttony of Cleonymus who, the flight from Delium not having yet taken place, is still merely the κατωφαγᾶς and not the ῥίψασπις. See on 958 supra, and infra 1372. And cf. Aelian, V. H. i. 27. The Scholiast thinks that the opening words contain a reference to Eur. Hipp. 377, a passage to which Aristophanes more clearly alludes in Frogs 931 where see the note.

1292. φαύλως] *Lightly: without troubling himself.* φαύλως ἐσθίει here has much, but not quite, the same meaning as φαύλως ἐρείδει in Peace 25. There it means *offhand, not troubling about cookery or the like*; here *without trouble to himself*; so that he never need stop.

1294. ἐρεπτόμενον] Strictly, *browsing*, ὡς ἐπὶ κτήνους, as the Scholiast says. σιπύη is the *store-cupboard*, the *garner*, the place where the food is kept, ἡ ἀρτοθήκη. See Plutus 806. ὁμοίως means *all alike*, without a dissentient voice.

1298. σύγγνωθι τῇ τραπέζῃ] *Spare the table.* The Greek, like the English, may mean either "spare what remains of the food" or "don't eat table and all."

1300–15. The Antepirrhema. A debate of the Athenian triremes concerning a proposal of Hyperbolus to

Whoso loathes not such a monster never shall be friend of mine,
Never from the selfsame goblet quaff, with us, the rosy wine.

And oft in the watches of night
My spirit within me is thrilled,
To think of Cleonymus eating
As though he would never be filled.
O whence could the fellow acquire that appetite deadly and dire?
They say when he grazes with those whose table with plenty is stored
That they never can get him away from the trencher, though humbly they pray
Have mercy, O King, and depart! O spare, we beseech thee, the board!

Recently, 'tis said, our galleys met their prospects to discuss,
And an old experienced trireme introduced the subject thus;
"*Have ye heard the news, my sisters? 'tis the talk in every street,*

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lead a fleet to Carthage. It is impossible to say whether this alleged proposal is a mere comic jest, or whether that demagogue, fired by Cleon's success at Sphacteria, had really proposed to lead an expedition against that great maritime city. We do however know that Athenian ambition, even earlier than this, had stretched out in that direction. See the Introduction to the Birds, pp. xiii, xiv. And it is in no way improbable that the Athenians, their navy being now, more than ever before, the undisputed mistress in Hellenic waters, may have been seriously looking forward to a contest with Carthage for the empire of the seas. Anyhow the idea that, in such a contest as this, they should be under the command of Hyperbolus, awakes the deepest resentment in the hearts of all the Athenian triremes. Three of them take part in the debate: (1) an old respected trireme, who introduces the subject in a speech of three lines; (2) a young maiden galley, not yet in commission, whose speech occupies only two lines; and (3) Nauphante, whose speech continues to the conclusion of the Antepirrhema. It must be remembered that all the Athenian triremes had feminine names. See Schömann, *De navium nominibus*, Opuscula i. 301.

1302. *οὐδὲ πυνθάνεσθε κ.τ.λ.*] The Scholiast tells us that this entire line is taken from the Alcmaeon of Euripides. Euripides wrote two plays of that name; but this line must have occurred, as Dindorf and others have pointed out, in the Alcmaeon which was called *ὁ διὰ Ψωφῖδος* (Psophis, the Arcadian town): since the Alcmaeon *ὁ διὰ Κορίνθου* was

φασὶν αἰτεῖσθαί τιν' ἡμῶν ἑκατὸν ἐς Καρχηδόνα
ἄνδρα μοχθηρὸν, πολίτην ὀξίνην, Ὑπέρβολον·
ταῖς δὲ δόξαι δεινὸν εἶναι τοῦτο κοὐκ ἀνασχετὸν,
καί τιν' εἰπεῖν, ἥτις ἀνδρῶν ἆσσον οὐκ ἐληλύθει·
ἀποτρόπαι', οὐ δῆτ' ἐμοῦ γ' ἄρξει ποτ', ἀλλ' ἐάν με χρῇ,
ὑπὸ τερηδόνων σαπεῖσ' ἐνταῦθα καταγηράσομαι.
οὐδὲ Ναυφάντης γε τῆς Ναύσωνος, οὐ δῆτ', ὦ θεοὶ,
εἴπερ ἐκ πεύκης γε κἀγὼ καὶ ξύλων ἐπηγνύμην.
ἢν δ' ἀρέσκῃ ταῦτ' Ἀθηναίοις, καθῆσθαί μοι δοκεῖ
εἰς τὸ Θησεῖον πλεούσας ἢ 'πὶ τῶν σεμνῶν θεῶν.

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later in date than the Knights. The former was a member of a Tetralogy, of which the other three plays were the Cretan Women, the Telephus, and the still extant Alcestis. The two plays which completed the Trilogy to which the Alcmaeon ὁ διὰ Κορίνθου belonged are both still extant, viz. the Iphigeneia in Aulis and the Bacchae. See Wagner's Fragm. Trag. Graec. ii. 4.

1304. Ὑπέρβολον] Though Hyperbolus occupies a very subordinate position in the plays of Aristophanes, yet he was constantly attacked by Eupolis and others (Clouds 551–9), and must have been a far more formidable person than he appears to the reader of these Comedies. And after his death, he and Cleon are frequently coupled together, as violent and dangerous ruffians, a terror to the well to do. They are the two bullies with whose names, in the Frogs, the angry Hostesses threaten the alarmed Dionysus. And in Lucian's Timon, Wealth, on setting his foot on Attic ground, is thankful to Hermes for holding his hand, ἐπεὶ ἤν γε ἀπολίπῃς με, he says, Ὑπερβόλῳ τάχα ἢ Κλέωνι ἐμπεσοῦμαι περινοστῶν. By trade he was a maker and seller of lanterns (Ὑπέρβολος οὐκ τῶν λύχνων, Clouds 1065; ὁ λυχνοποιὸς, Peace 690), which he exposed for sale on πίνακες, *trays*, as Philocrates did his birds: Birds 14 and the note there. These πίνακες are called σκάφαι infra 1315, for the purpose of a play upon σκάφη, *ships*.

1306. ἀνδρῶν ἆσσον] Nothing is commoner than to speak of the man who equips and provisions a vessel as the ship's husband; and of an ordinary husband as the commander of a vessel. "There is a little frigate in this harbour," says Captain Cheerly (in Prince Hoare's Lock and Key), "of which I would fain take the command honourably; but her old uncle thinks me too poor to hold the commission."

1309. Ναυφάντης] Scilicet, ἄρξει. Nauphante adds her father's name to her own, just as the Baking-girl in Wasps 1397 (where see the note) adds the names of her father and mother for the purpose of giving greater dignity and emphasis to her protest. Both names are to be taken as derived from ναῦς,

That Hyperbolus the worthless, vapid townsman, would a fleet
Of a hundred lovely galleys lead to Carthage far away."
Over every prow there mantled deep resentment and dismay.
Up and spoke a little galley, yet from man's pollution free,
"*Save us! such a scurvy fellow never shall be lord of me.*
Here I'd liefer rot and moulder, and be eaten up of worms."
"*Nor Nauphante, Nauson's daughter, shall he board on any terms;*
I, like you, can feel the insult; I'm of pine and timber knit.
Wherefore, if the measure passes, I propose we sail and sit
Suppliant at the shrine of Theseus, or the Dread Avenging Powers.

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though in the list of names collected by Schömann there is but one, Ναυκρατοῦσα, so derived. In the next line the words *πεύκης καὶ ξύλων* merely mean *pine-wood.* It is a case of *ἓν διὰ δυοῖν*.

1312. Θησεῖον] The ships are, somehow or other, to sail to an asylum situate not by the seaside, but in the very heart of the town; and there, somehow or other, to sit as suppliants at the inviolable altars. The Theseium, which enshrined the bones brought by Cimon from Scyrus as those of the national hero, was, as is well known, an asylum for the poor and distressed; *φύξιον*, as Plutarch calls it, *οἰκέταις καὶ πᾶσι τοῖς ταπεινοτέροις καὶ δεδιόσι κρείττονας, ὡς καὶ τοῦ Θησέως προστατικοῦ τινος καὶ βοηθητικοῦ γενομένου, καὶ προσδεχομένου φιλανθρώπως τὰς τῶν ταπεινοτέρων δεήσεις.*—Theseus, chap. 36. So Diodorus Siculus, after narrating the death of Theseus in exile, proceeds *οἱ δὲ Ἀθηναῖοι μεταμεληθέντες τά τε ὀστᾶ μετήνεγκαν καὶ τιμαῖς ἰσοθέοις ἐτίμησαν αὐτόν, καὶ τέμενος ἄσυλον ἐποίησαν ἐν ταῖς Ἀθήναις τὸ προσαγορευόμενον ἀπ' ἐκείνου Θησεῖον*, iv. 62. But still more venerable was the sanctuary of the Σεμναὶ (or in other words the Erinyes) on the side of the Hill of Areopagus. In the Eumenides of Aeschylus we see these awful beings, under the direction of Athene herself, proceeding from the Court of Areopagus to take possession of their subterranean dwelling-place in the immediate vicinity.

> *πέμψω τε φέγγει λαμπάδων σελασφόρων*
> *εἰς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους,*

says the Goddess; and the Attendants, escorting them out, sing (I quote Dr. Verrall's version which in both language and spirit will convey to an English reader the full flavour of the original):

> Pass to your home, thus augustly estated;
> Come, O mysterious Maidens, come, Offspring of Night;
> (And silence all for our sacred song).
> Ages your cavernous portal has waited,
> Come ye with sacrifice offered, with worship and rite:
> (And silence all as we wend along).

οὐ γὰρ ἡμῶν γε στρατηγῶν ἐγχανεῖται τῇ πόλει·
ἀλλὰ πλείτω χωρὶς αὐτὸς ἐς κόρακας, εἰ βούλεται,
τὰς σκάφας, ἐν αἷς ἐπώλει τοὺς λύχνους, καθελκύσας.

ΑΛ. εὐφημεῖν χρὴ καὶ στόμα κλείειν, καὶ μαρτυριῶν ἀπέχεσθαι,
καὶ τὰ δικαστήρια συγκλείειν, οἷς ἡ πόλις ἥδε γέγηθεν,
ἐπὶ καιναῖσιν δ' εὐτυχίαισιν παιωνίζειν τὸ θέατρον.
ΧΟ. ὦ ταῖς ἱεραῖς φέγγος Ἀθήναις καὶ ταῖς νήσοις ἐπίκουρε,
τίν' ἔχων φήμην ἀγαθὴν ἥκεις, ἐφ' ὅτῳ κνισῶμεν ἀγυιάς;
ΑΛ. τὸν Δῆμον ἀφεψήσας ὑμῖν καλὸν ἐξ αἰσχροῦ πεποίηκα.
ΧΟ. καὶ ποῦ 'στιν νῦν, ὦ θαυμαστὰς ἐξευρίσκων ἐπινοίας;
ΑΛ. ἐν ταῖσιν ἰοστεφάνοις οἰκεῖ ταῖς ἀρχαίαισιν Ἀθήναις.
ΧΟ. πῶς ἂν ἴδοιμεν; ποίαν τιν' ἔχει σκευήν; χοῖος γεγένηται;
ΑΛ. οἷός περ Ἀριστείδῃ πρότερον καὶ Μιλτιάδῃ ξυνεσίτει.

The cavernous portal is the fissure or chasm still visible in the rock of the Areopagus. See Eur. El. 1270; Iph. in Taur. 968, 969. And the Temple of the Semnae erected over the spot was the most inviolable asylum for all who sought it. And so in Thesm. 224 Mnesilochus, driven to desperation by the cuts inflicted on his cheeks through the awkward shaving of Euripides, protests that he will flee for refuge *εἰς τὸ τῶν σεμνῶν Θεῶν*.

1313. *ἐγχανεῖται*] The same word is used of the same Hyperbolus in Wasps 1007 *κοὐκ ἐγχανεῖταί σ' ἐξαπατῶν Ὑπέρβολος*. The repetition makes it probable that there is an allusion to something special in the demagogue's manner or oratory.

1314. *χωρίς*] *By himself, without us.*

1316. *εὐφημεῖν χρή*] The Parabasis being over, the Sausage-seller re-enters alone. Paphlagon is still lying on the ground as one dead, whilst his victorious rival announces to the Chorus the happy transformation of Demus. Delivered from the malign influence of the demagogues, he has again become what he was in the heroic times of the Persian invasions, the golden age of Hellas and of Athens.

1319. *ταῖς νήσοις*] By the term *νῆσοι*, as we have already had occasion to observe (on 170 supra), we are to understand the entire Athenian empire outside the coasts of Attica; all parts of it, that is to say, to which Athens had access only by means of her fleet. The extortions practised by the demagogues on these unfortunate allies were a blot on the fair fame of Athens, and were always keenly felt and resented by Aristophanes; see for example Wasps 669–71, Peace 639–47, &c. And now the Sausage-seller will put an end to these nefarious proceedings, and so will

He shall ne'er, as our commander, fool it o'er this land of ours.
If he wants a little voyage, let him launch his sale-trays, those
Whereupon he sold his lanterns, steering to the kites and crows."

S.S. O let not a word of ill omen be heard; away with all proof and citation,
And close for to-day the Law Courts, though they are the joy and delight of our nation.
At the news which I bring let the theatre ring with Paeans of loud acclamation.

CHOR. O Light of the City, O Helper and friend of the islands we guard with our fleets,
What news have you got? O tell me for what shall the sacrifice blaze in our streets?

S.S. Old Demus I've stewed till his youth is renewed, and his aspect most charming and nice is.

CHOR. O where have you left him, and where is he now, you inventor of wondrous devices?

S.S. He dwells in the City of ancient renown, which the violet chaplet is wearing.

CHOR. O would I could see him! O what is his garb, and what his demeanour and bearing?

S.S. As when, for his mess-mates, Miltiades bold and just Aristeides he chose.

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be, in the truest sense, ταῖς νήσοις ἐπίκουρος. And by healing all these sores and corruptions of the State, he will also be a "Light to holy Athens" just as Asclepius the divine Healer was a "Light to all mankind" μέγα βροτοῖσι φέγγος, Plutus 640.

1320. κνισῶμεν ἀγυιάς;] *Are we to fill the streets with the savour and steam of burnt-offerings?* The phrase, which has a sort of Epic flavour, occurs again in Birds 1233, Demosthenes against Meidias 65 (p. 530), &c.

1321. ἀφεψήσας] This is no doubt suggested by the story of Medea; though the reference can hardly be, as the Scholiast supposes, to her treatment of Aeson, Jason's father; for in *his* case, it was not the patient she boiled, but the drugs wherewith she restored him. This is shown even by the lines which the Scholiast himself quotes from the Νόστοι. *She restored him to health and youth*, says the poet, φάρμακα πόλλ' ἕψουσ' ἐνὶ χρυσείοισι λέβησι. And cf. Ovid, Met. vii. 279. The reference is rather to her boiling an old ram till he became a lamb again in furtherance of her designs upon Pelias, Jason's "Wicked Uncle." πείθει τὰς θυγατέρας αὐτοῦ τὸν πατέρα κρεουργῆσαι καὶ καθεψῆσαι, διὰ φαρμάκων αὐτὸν ἐπαγγελλομένη ποιήσειν νέον· καὶ τοῦ πιστεῦσαι χάριν κριὸν μελίσασα καὶ καθεψήσασα ἐποίησεν ἄρνα· αἱ δὲ πιστεύσασαι τὸν πατέρα κρεουργοῦσι καὶ καθέψουσιν.—Apollodorus i. 9. 27.

1325. Ἀριστείδη . . . Μιλτιάδη] They, and Themistocles, were the great figures of the most splendid period of Athenian history. Isocrates (de Pace 91, p. 174), drawing the same distinction as is here drawn by Aristophanes between the Athenians of the Persian War and their successors of the Peloponnesian War, says ἡ μὲν τοίνυν πολιτεία τοσούτῳ βελτίων ἦν καὶ κρείττων ἡ τότε τῆς ὕστερον κατα-

ὄψεσθε δέ· καὶ γὰρ ἀνοιγνυμένων ψόφος ἤδη τῶν προπυλαίων.
ἀλλ' ὀλολύξατε φαινομέναισιν ταῖς ἀρχαίαισιν Ἀθήναις
καὶ θαυμασταῖς καὶ πολυύμνοις, ἵν' ὁ κλεινὸς Δῆμος ἐνοικεῖ.
ΧΟ. ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀριζήλωτοι Ἀθῆναι,
δείξατε τὸν τῆς Ἑλλάδος ἡμῖν καὶ τῆς γῆς τῆσδε μόναρχον.
ΑΛ. ὅδ' ἐκεῖνος ὁρᾶν τεττιγοφορῶν, ἀρχαίῳ σχήματι λαμπρός,
οὐ χοιρινῶν ὄζων, ἀλλὰ σπονδῶν, σμύρνῃ κατάλειπτος.
ΧΟ. χαῖρ', ὦ βασιλεῦ τῶν Ἑλλήνων· καί σοι ξυγχαίρομεν ἡμεῖς.
τῆς γὰρ πόλεως ἄξια πράττεις καὶ τοῦ Μαραθῶνι τροπαίου.
ΔΗΜΟΣ. ὦ φίλτατ' ἀνδρῶν, ἐλθὲ δεῦρ', Ἀγοράκριτε.

στάσης ὅσῳ περ Ἀριστείδης καὶ Θεμιστοκλῆς καὶ Μιλτιάδης ἄνδρες ἀμείνους ἦσαν Ὑπερβόλου καὶ Κλεοφῶντος καὶ τῶν νῦν δημηγορούντων.

1326. *ἀνοιγνυμένων ψόφος*] We are not to suppose that any portals were really thrown open. The change of scene would be effected by unrolling from the revolving pillar, *περίακτος*, on the one side of the stage to the revolving pillar on the other, a representation of the Athenian Acropolis; and the *ψόφος* was really the creaking of the *περίακτοι* while this operation was in progress. But the *effect*, the sudden presentment of the Acropolis as the background of the scene, was as if the Propylaea had been actually thrown open, and disclosed the Acropolis in the rear. I cannot understand the objection which some have raised that the Propylaea here mentioned cannot have been the splendid structure of Mnesicles, one of the chief architectural glories of Athens, on the ground that this structure was not erected until long after the days of Miltiades and Aristeides. Demus is made *such as he was* in the glorious times of Marathon and Salamis, but he is not transported back to those times. He is in no sense the Demus of the past, he is emphatically the Demus of the present and of the future. The Propylaea here mentioned are those existing at the date of the exhibition of the Knights. They are mentioned again in Lysistrata 265.

1329. *ὦ ταὶ λιπαραὶ κ.τ.λ.*] He is adopting the words of Pindar's famous eulogy, which seems to have commenced as follows: *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι.* In the Acharnians (636–40) he had to some extent ridiculed these epithets, but they were very dear to Athenian hearts; and it may be that some objection had been taken to the manner in which he had treated them. Here then he sets himself right with his critics, and in the full glory of his Choral triumph deliberately makes these epithets his own. And see Clouds 299.

1330. *μόναρχον*] Here the Athenian Demus is described as *ὁ τῆς Ἑλλάδος μόναρχος*, and three lines below as *ὁ βασιλεὺς τῶν Ἑλλήνων.* Of course the

But now ye shall see him, for, listen, the bars of the great Propylaea unclose.
Shout, shout to behold, as the portals unfold, fair Athens in splendour excelling,
The wondrous, the ancient, the famous in song, where the noble Demus is dwelling!

CHOR. O shining old town of the violet crown, O Athens the envied, display
The Sovereign of Hellas himself to our gaze, the monarch of all we survey.

S.S. See, see where he stands, no vote in his hands, but the golden cicala his hair in,
All splendid and fragrant with peace and with myrrh, and the grand old apparel he's wearing!

CHOR. Hail, Sovereign of Hellas! with thee we rejoice, right glad to behold thee again
Enjoying a fate that is worthy the State and the trophy on Marathon's plain.

DEMUS. O Agoracritus, my dearest friend,

Athenian empire did not really extend over a moiety of the Hellenic peoples; but it is often spoken of in these general terms as if it extended over them all. Thus, to give only one instance, Demosthenes (Third Olynthiac 28) says of his countrymen that πέντε καὶ τετταράκοντα ἔτη τῶν Ἑλλήνων ἦρξαν ἑκόντων.

1331. τεττιγοφορῶν] Demus is seen in the background in the old national garb with the old national coiffure. "It is not long," says Thucydides (i. 6), "since elderly Athenians of the well-to-do classes left off wearing linen tunics, and having their hair tied up in a knot, and fastened with golden cicalas, χρυσῶν τεττίγων ἐνέρσει." And the statement is repeated by many authors, and by the Scholiast here. See Perizonius and Scheffer on Aelian, V. H. iv. 22. And as to the τέττιξ see the First Additional Note to the Birds, pp. 234–7 of that play.

1332. χοιρινῶν] These were little shells picked up on the sea-beach, which in early times were used for voting in the dicasteries; χοιρίναις ἐχρῶντο πρότερον πρὸ τῶν ψήφων. εἰσὶ δέ τινες κόγχαι θαλάσσιαι.—Scholiast. See Wasps 333 and the note there.

1334. τοῦ Μαραθῶνι τροπαίου] This line is repeated, with a slight variation, in Wasps 711; and it may be permissible to transcribe here a portion of my note there. "The plains of Marathon were covered with memorials of the great battle, Pausanias, Attica 32. The TROPHY itself was an edifice λίθου λευκοῦ, and its remains are still believed to exist in a ruin called Pyrgo about 500 yards north of the great barrow, consisting of the foundation of a square monument constructed of large blocks of marble (Leake's Demi. ii. 101). That trophy was the proudest heirloom of Athenian glory. Themistocles (Plutarch, chap. 3) declared that the thought of it would not let him sleep. Aristophanes refers to it again, and always as striking the deepest chord of Athenian patriotism, Knights 1334, Lysistrata 285."

1335. ὦ φίλτατ' ἀνδρῶν] Demus now comes forward, and the remaining scene

ὅσα με δέδρακας ἀγάθ' ἀφεψήσας. ΑΛ. ἐγώ;
ἀλλ', ὦ μέλ', οὐκ οἶσθ' οἷος ἦσθ' αὐτὸς πάρος,
οὐδ' οἷ' ἔδρας· ἐμὲ γὰρ νομίζοις ἂν θεόν.
ΔΗΜΟΣ. τί δ' ἔδρων πρὸ τοῦ, κάτειπε, καὶ ποῖός τις ἦ;
ΑΛ. πρῶτον μέν, ὁπότ' εἴποι τις ἐν τἠκκλησίᾳ,
ὦ Δῆμ', ἐραστής τ' εἰμὶ σὸς φιλῶ τέ σε
καὶ κήδομαί σου καὶ προβουλεύω μόνος,
τούτοις ὁπότε χρήσαιτό τις προοιμίοις,
ἀνωρτάλιζες κἀκερουτίας. ΔΗΜΟΣ. ἐγώ;
ΑΛ. εἶτ' ἐξαπατήσας σ' ἀντὶ τούτων ᾤχετο.
ΔΗΜΟΣ. τί φῄς;
ταυτί μ' ἔδρων, ἐγὼ δὲ τοῦτ' οὐκ ᾐσθόμην;
ΑΛ. τὰ δ' ὦτά γ' ἄν σου νὴ Δί' ἐξεπετάννυτο
ὥσπερ σκιάδειον καὶ πάλιν ξυνήγετο.
ΔΗΜΟΣ. οὕτως ἀνόητος ἐγεγενήμην καὶ γέρων;
ΑΛ. καὶ νὴ Δί' εἴ γε δύο λεγοίτην ῥήτορε,
ὁ μὲν ποιεῖσθαι ναῦς λέγων, ὁ δ' ἕτερος αὖ
καταμισθοφορῆσαι τοῦθ', ὁ τὸν μισθὸν λέγων
τὸν τὰς τριήρεις παραδραμὼν ἂν ᾤχετο.
οὗτος, τί κύπτεις; οὐχὶ κατὰ χώραν μενεῖς;

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consists of a dialogue between him and the Sausage-seller, which however interesting in itself seems somewhat lacking in dramatic force and poetical elevation. The Chorus take no further part in the play.

1341. ἐραστὴς . . . φιλῶ] These are the blandishments addressed by Paphlagon to Demus, supra 732, 773, &c.; and are doubtless flowers culled from the oratory of Cleon.

1344. ἀνωρτάλιζες κἀκερουτίας] This is probably a quotation. Literally, the words mean *you fluttered your wings like a bird, and tossed up your horns like a bull.* The Scholiast says of the first word ἐμετεωρίζου καὶ μέγα ἐφρόνεις, and of the second δηλοῖ τὸ γαυριᾶν.

1352. καταμισθοφορῆσαι τοῦτο] To spend in salaries and doles the money, ἀργύριον, proposed to be expended in building ships of war. A motion to distribute the money in salaries and the like would be sure of a hearty welcome in an Assembly, a majority of whose members would in all probability be sharers in such a distribution. The 6,000 dicasts alone would in time of

What good your stewing did me! S.S. Say you so?
Why if you knew the sort of man you were,
And what you did, you'd reckon me a god.

DEMUS. What was I like? What did I do? Inform me.

S.S. First, if a speaker in the Assembly said
O Demus, I'm your lover, I alone
Care for you, scheme for you, tend and love you well,
I say if any one began like that
You clapped your wings and tossed your horns. DEMUS. What, I?

S.S. Then in return he cheated you and left.

DEMUS. O did they treat me so, and I not know it!

S.S. Because, by Zeus, your ears would open wide
And close again, like any parasol.

DEMUS. Had I so old and witless grown as that?

S.S. And if, by Zeus, two orators proposed,
One to build ships of war, one to increase
Official salaries, the salary man
Would beat the ships-of-war man in a canter.
Hallo! why hang your head and shift your ground?

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war, when so many of the younger citizens were absent on duty, invariably outnumber all the other Athenians assembled in the Pnyx. And from such passages as 256, 800 supra, and 1359 infra we may infer that there was sometimes considerable difficulty in providing their daily *μισθός*. And of course there were innumerable other persons in Athens receiving money from the State, the *ξυνήγοροι*, the *ἐπιμεληταὶ* and the like; Boeckh's Public Economy ii. 11–16. The Scholiast explains *καταμισθοφορῆσαι* by *εἰς μισθὸν ἀναλῶσαι, μισθὸν διδόναι ἐν τῇ ἐκκλησίᾳ καὶ τοῖς δικαστηρίοις, τὸν δικαστικὸν καὶ ἐκκλησιαστικόν*, but there was no *μισθὸς ἐκκλησιαστικὸς* during the Peloponnesian War.

1354. *οὗτος, τί κύπτεις;*] The same question is, in Thesm. 930, addressed to another culprit hanging down his head for shame. The expression *κάτω κύπτειν* is frequently employed by St. Chrysostom to denote shame and confusion. The foolish virgins, he says (Hom. 78 in Matth. 752 E) *καταισχυνθεῖσαι ἀνεχώρουν κάτω κύπτουσαι.* Again, *οὐκ ἀνάγκη κάτω κύπτειν καὶ αἰσχύνεσθαι;* he asks (Hom. 26 in Rom. 717 E). And again (Hom. 2 in Tim. ii. 670 B) *οὐ στενάζεις, οὐδὲ κόπτεις τὸ στῆθος, οὐδὲ κάτω κύπτεις.*

ΔΗΜΟΣ. *αἰσχύνομαί τοι ταῖς πρότερον ἁμαρτίαις.*
ΑΛ. *ἀλλ' οὐ σὺ τούτων αἴτιος, μὴ φροντίσῃς,*
ἀλλ' οἵ σε ταῦτ' ἐξηπάτων. νῦν δ' αὖ φράσον·
ἐάν τις εἴπῃ βωμολόχος ξυνήγορος,
οὐκ ἔστιν ὑμῖν τοῖς δικασταῖς ἄλφιτα,
εἰ μὴ καταγνώσεσθε ταύτην τὴν δίκην,
τοῦτον τί δράσεις, εἰπὲ, τὸν ξυνήγορον;
ΔΗΜΟΣ. *ἄρας μετέωρον ἐς τὸ βάραθρον ἐμβαλῶ,*
ἐκ τοῦ λάρυγγος ἐκκρεμάσας Ὑπέρβολον.
ΑΛ. *τουτὶ μὲν ὀρθῶς καὶ φρονίμως ἤδη λέγεις·*
τὰ δ' ἄλλα, φέρ' ἴδω, πῶς πολιτεύσει φράσον.
ΔΗΜΟΣ. *πρῶτον μὲν ὁπόσοι ναῦς ἐλαύνουσιν μακρὰς,*
καταγομένοις τὸν μισθὸν ἀποδώσω 'ντελῆ.
ΑΛ. *πολλοῖς γ' ὑπολίσποις πυγιδίοισιν ἐχαρίσω.*

1359. *οὐκ ἔστιν ὑμῖν*] Mitchell cites the commencement of [the extant portion of] Lysias against Epicrates: *πολλάκις ἠκούσατε τούτων λεγόντων, ὁπότε βούλοιντό τινα ἀδίκως ἀπολέσαι, ὅτι εἰ μὴ καταψηφιεῖσθε ὧν αὐτοὶ κελεύουσιν ὑπολείψει ὑμᾶς ἡ μισθοφορά.* So that the Sausage-seller is aiming at a very real, and not a merely imaginary, evil.

1362. *βάραθρον*] This pit or chasm at Athens into which the corpses of criminals were thrown is frequently mentioned in these Comedies. See Clouds 1450; Frogs 574; Plutus 431, 1109. It may be that a weight was attached to the body to ensure its reaching the bottom in spite of all intervening obstacles. And Demus proposes in the present case to make use, for that weight, of the demagogue Hyperbolus, probably merely with a view of getting rid of two undesirable citizens at once.

1366. *ναῦς μακράς*] *Ships of war. πολεμίας. τὰς τριήρεις δέ φησι. τὰ δὲ στρογγύλα πλοῖα φορτηγά εἰσιν.*—Scholiast. Hitherto it has been the Sausage-seller who suggests the various topics to be considered; but now Demus is himself called upon to declare what in his judgement are the most necessary reforms. The first thought of Demus is for his sailors; the second for his soldiers.

1367. *τὸν μισθὸν ἀποδώσω 'ντελῆ*] *I will pay them their full wages*; meaning "I will make up their pay to its full amount by discharging all arrears." We may, I think, infer from the statements in Thuc. viii. 45, that although the pay of a sailor in an Athenian trireme on active service was a drachma

DEMUS. I am ashamed of all my former faults.
S.S. You're not to blame; pray don't imagine that.
'Twas they who tricked you so. But answer this;
If any scurvy advocate should say,
Now please remember, justices, ye'll have
No barley, if the prisoner gets off free,
How would you treat that scurvy advocate?
DEMUS. I'd tie Hyperbolus about his neck,
And hurl him down into the Deadman's Pit.
S.S. Why now you are speaking sensibly and well.
How else, in public business, will you act?
DEMUS. First, when the sailors from my ships of war
Come home, I'll pay them all arrears in full.
S.S. For that, full many a well-worn rump will bless you.

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a day (Thuc. iii. 17), he did not receive the entire drachma at once. He was paid only half (three obols) at the time, the other half being retained by the State until the completion of the voyage. For this retention two reasons are given: (1) because, if the sailor received the whole drachma at once, he might be tempted to indulge in dissipation which would unfit him for his duties; and (2) because a sailor would be less likely to desert, if he knew that by so doing he would forfeit the retained moiety of his pay, τὸν προσοφειλόμενον μισθὸν, as Thucydides calls it, meaning the pay still due to him *over and above* the moiety already received. It was by analogy to this Athenian custom that Alcibiades, having persuaded Tissaphernes to reduce the pay of the Peloponnesian sailors from a drachma to three obols a day, excused the reduction to the sailors by declaring that Tissaphernes could not afford to pay more out of his private resources, but that when supplies came down from the *Great* King ἐντελῆ αὐτοῖς ἀποδώσειν τὸν μισθὸν, meaning, I suppose, that they would then receive the other three obols. Thucydides is using the identical words of Aristophanes in exactly the same sense. Nothing is more probable than that sailors returning from an expedition would experience great difficulty and delay in obtaining the deferred moiety of their pay, see supra 1078, and Demus therefore promises that henceforth it shall be paid them immediately on their putting in to port, καταγομένοις. This is not the usual interpretation either of the present passage or of the chapter in Thucydides; but the usual interpretation is by universal consent unsatisfactory.

ΔΗΜΟΣ. ἔπειθ' ὁπλίτης ἐντεθεὶς ἐν καταλόγῳ
οὐδεὶς κατὰ σπουδὰς μετεγγραφήσεται,
ἀλλ' ὥσπερ ἦν τὸ πρῶτον ἐγγεγράψεται.
ΑΛ. τοῦτ' ἔδακε τὸν πόρπακα τὸν Κλεωνύμου.
ΔΗΜΟΣ. οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ.
ΑΛ. ποῦ δῆτα Κλεισθένης ἀγοράσει καὶ Στράτων;
ΔΗΜΟΣ. τὰ μειράκια ταυτὶ λέγω, τἀν τῷ μύρῳ,
ἃ στωμυλεῖται τοιαδὶ καθήμενα·
σοφός γ' ὁ Φαίαξ, δεξιῶς τ' οὐκ ἀπέθανε.

1369. *ἐν καταλόγῳ*] *In the muster-roll.* When troops were to be dispatched on an expedition, a muster-roll of those who were to take part in it was drawn up and affixed to the Statues of the Eponymi. See the Antepirrhema of the Peace, lines 1179–84. The names should have been taken in due rotation from the general list of persons qualified to serve as hoplites. But in making up the muster-rolls irregularities would frequently take place. Men who wished to get off the expedition would contrive by bribery or party interest (*κατὰ σπουδὰς*) to have their names omitted from the muster-roll; and it followed that other names were placed on the roll which ought not to have been there. This is the burden of the complaint made by the Farmers in the Peace ubi supra; and Demus promises to put a stop to this irregular tampering with the muster-rolls. The word *κατάλογος* is sometimes applied to the general list (Polity of Athens, chap. 25); but it more frequently, as here, means the muster-roll for a particular expedition. See Acharnians 1065. Thus in the year 455 B.C. Tolmides, being commissioned to sail round the Peloponnese with 1,000 hoplites, and wishing to take a larger force, went round to the young and strong citizens, and said to each that he was about to enrol him, *καταλέγειν αὐτὸν*, for the expedition, and that it would be a nobler thing for him to offer himself as a volunteer than to go under compulsion *διὰ τὸν κατάλογον*. Thus he obtained 3,000 volunteers and *κατέλεξεν ἐκ τῶν ἄλλων* the authorized 1,000 (Diod. Sic. xi. 84) and started with 4,000 hoplites on the expedition briefly mentioned by Thucydides i. 108. So Meton, we are told, finding himself *εἰς τοῦ καταλόγου* for the Sicilian expedition, feigned himself mad, and so got off, Aelian, V. H. xiii. 12. The Scholiast here says *ἐν τῷ καταλόγῳ, ἐν τοῖς πίναξιν, ἐφ' ὧν ἐνέγραφον τῶν ἐκστρατευομένων τὰ ὀνόματα. ἐκαλοῦντο γὰρ κατάλογοι.* There was probably a separate list for each tribe. See too Lucian's Timon 51.

1372. Κλεωνύμου] This retort of the Sausage-seller shows that Cleonymus, though not yet known as a *ῥίψασπις* (for the battle of Delium was not yet fought), must have been already recognized as a man who preferred to be first at a feast

DEMUS. Next, when a hoplite's placed in any list,
There shall he stay, and not for love or money
Shall he be shifted to some other list.
S.S. That bit the shield-strap of Cleonymus.
DEMUS. No beardless boy shall haunt the agora now.
S.S. That's rough on Straton and on Cleisthenes.
DEMUS. I mean those striplings in the perfume-mart,
Who sit them down and chatter stuff like this,
Sharp fellow, Phaeax; wonderful defence;

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and last at a fray: who would have chosen, in the language of Acharnians 1144–6, rather to feast in the company of Dicaeopolis than to fight in the company of Lamachus. As to *πόρπαξ* see 849 supra.

1373. *ἀγοράσει*] *'Εν ἀγορᾷ διατρίψει.*—Scholiast.

1374. *Κλεισθένης . . . Στράτων*] These two effeminate shavelings have already been bracketed together in the Acharnians, where they are supposed to be passing off as two Persian eunuchs, Ach. 118, 122. And in the Thesmophoriazusae, where Cleisthenes is one of the *dramatis personae*, attention is more than once drawn to the smooth beardlessness of his face, Thesm. 235, 575, 583. However, Demus explains that he is referring not to effeminates like these, but to mere beardless boys.

1375. *ἐν τῷ μύρῳ*] *In the perfume-market.* *οὕτως 'Αττικῶς, ἀντὶ τοῦ ἐν μυροπωλείῳ, ἀπὸ τῶν πωλουμένων τοὺς τόπους καλοῦντες.*—Scholiast. The character of these empty-headed young fops is indicated by the special wares amongst which they are accustomed to lounge. Their affectations are displayed by their language in the lines which follow.

1377. *Φαίαξ*] Phaeax, though little noticed in history (Thuc. v. 4, 5), was becoming at this time a person of considerable importance. When Alcibiades first entered the political arena, his chief rivals, we are told, were Nicias and Phaeax. And some say that it was with Phaeax—though more that it was with Nicias—that he combined for the purpose of diverting the proposed vote of ostracism from themselves to Hyperbolus (Plutarch, Alcibiades 13). It appears from the present passage that he was at one time arraigned upon some capital charge against which he successfully defended himself. But the judgement of these beardless critics upon his oratory is not confirmed by the verdict of antiquity. Plutarch, ubi supra, describes him as a brilliant and plausible conversationalist rather than an orator capable of swaying the assembled people; and quotes a line of Eupolis in which he is spoken of as a man

λαλεῖν ἄριστος, ἀδυνατώτατος λέγειν.

The young gentlemen whom Demus promises to send to employments more

συνερκτικὸς γάρ ἐστι καὶ περαντικὸς,
καὶ γνωμοτυπικὸς καὶ σαφὴς καὶ κρουστικὸς
καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.
ΑΛ. οὔκουν καταδακτυλικὸς σὺ τοῦ λαλητικοῦ;
ΔΗΜΟΣ. μὰ Δί', ἀλλ' ἀναγκάσω κυνηγετεῖν ἐγὼ
τούτους ἅπαντας, παυσαμένους ψηφισμάτων.
ΑΛ. ἔχε νυν ἐπὶ τούτοις τουτονὶ τὸν ὀκλαδίαν,
καὶ παῖδ' ἐνόρχην, ὃς περιοίσει τόνδε σοι·
κἂν που δοκῇ σοι, τοῦτον ὀκλαδίαν ποίει.
ΔΗΜΟΣ. μακάριος ἐς τἀρχαῖα δὴ καθίσταμαι.

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suited to their age, affectedly describe him by a number of epithets mostly ending in -ικὸς, doubtless a fashion of the day. The language of affectation is seldom perspicuous, and several of the terms here employed admit of more than one interpretation, but the general sense of the passage appears to be as follows. *A smart fellow is Phaeax, and cleverly he escaped the death-sentence . . . For indeed he is logical* (συνερκτικὸς, from συνέργω, *to piece together, to fit one argument to another*. συνείρειν τοὺς λόγους καὶ συντιθέναι, Scholiast), *and goes right through to his conclusion* (περαντικὸς), *and clever he is at coining phrases* (γνωμοτυπικὸς, Thesm. 55), *and lucid, and forcible* (κρουστικὸς), *and first-rate in repressing* (καταληπτικὸς) *noise and tumult* (τοῦ θορυβητικοῦ). Forms of this kind are found in many writers. Mitchell refers to the Sophistes and Politicus of Plato; to Xenophon (Mem. iii. 1. 6), Isocrates (against Nicocles 31, 32, Evagoras 54), Lucian (Demosth. Encom. 32, who speaks of the orator's συνακτικὸν καὶ κρουστικὸν), and other writers. To these I will only add Wasps 1209 and Diog. Laert. (Plato iii. 49 and Pyrrho ix. 69).

1381. καταδακτυλικός] The Sausage-seller retorts in the same vein; but whilst the language censured by Demus is merely intended to express the admiration entertained for the orator, the language of the Sausage-seller is intentionally coarse and indecorous: καταδακτυλίσαι is equivalent to σκιμαλίσαι, which is explained by the Scholiast on Peace 549 to mean κυρίως τὸν δάκτυλον εἰς τὸν πρωκτὸν τοῦ ὀρνέου βαλεῖν. οὐ μόνον δὲ τοῦτο, ἀλλὰ καὶ ὅταν βουλόμενοι ἐφυβρίσαι τινὰ τὸν μέσον δάκτυλον ἐντείνοντες καὶ τοὺς λοιποὺς συνάγοντες δείξωσιν αὐτῷ. It therefore means to prod or poke any one indecorously or (perhaps) derisively. But my translation is a mere makeshift.

1382. κυνηγετεῖν] For hunting, he means, will exercise a healthy and strengthening influence over both their bodies and their minds, making them, on the one hand, upright and sober citizens, and on the other, better able to cope with the perils and adventures of

Coercive speaker; most conclusive speaker;
Effective; argumentative; incisive;
Superlative against the combative.

S.S. You're quite derisive of these talkatives.

DEMUS. I'll make them all give up their politics,
And go a-hunting with their hounds instead.

S.S. Then on these terms accept this folding-stool;
And here's a boy to carry it behind you.
No eunuch he! DEMUS. O, I shall be once more
A happy Demus as in days gone by.

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war. ὠφελήσονται γὰρ, as Xenophon says (De Venatione xii. 1), οἱ ἐπιθυμήσαντες τούτου τοῦ ἔργου πολλά. ὑγίειάν τε γὰρ τοῖς σώμασι παρασκευάζουσι, καὶ ὁρᾶν καὶ ἀκούειν μᾶλλον, γηράσκειν δὲ ἧττον· τὰ δὲ πρὸς τὸν πόλεμον μάλιστα παιδεύει. And a little below σώφρονάς τε γὰρ ποιεῖ καὶ δικαίους. See the whole of that and the succeeding chapter. Such are the reforms which Demus proposes to introduce. And it will be observed that no one of them has the slightest bearing upon party politics. Aristophanes was in no sense a political partisan; he merely aimed at the removal of abuses which would be recognized and deplored by all honest citizens.

1384. τὸν ὀκλαδίαν] Scil. δίφρον, *a folding-stool*. ὀκλαδίας ὁ συγκεκλασμένος δίφρος, καὶ ποτὲ μὲν ἐντεινόμενος, ποτὲ δὲ συστελλόμενος.—Scholiast. θρόνος πτυκτὸς (folding), δίφρος ταπεινὸς ὃν οἱ ἀκόλουθοι φέρονται τοῖς εἰς τὰς ἀγορὰς ἐξιοῦσι πλουσίοις. καὶ πεποίηται τοὔνομα παρὰ τὸ ὀκλᾶσθαι.—Hesychius, s. v. And this like the wearing of the golden cicala (supra 1331) was a return to the olden fashions of the Marathonian period. See the passage of Heracleides Ponticus cited by Athenaeus (xii. 5) and, without mentioning his name, by Aelian, V. H. iv. 22. Ἡ Ἀθηναίων πόλις, ἕως ἐτρύφα, μεγίστη τε ἦν, καὶ μεγαλοψυχοτάτους ἔτρεφεν ἄνδρας. ἁλουργῆ μὲν γὰρ ἠμπίσχοντο ἱμάτια, ποικίλους δ' ὑπέδυνον χιτῶνας· κορύμβους δ' ἀναδούμενοι τῶν τριχῶν, χρυσοῦς τέττιγας περὶ τὸ μέτωπον καὶ τὰς κόμας ἐφόρουν· ὀκλαδίας τε αὐτοῖς δίφρους ἔφερον οἱ παῖδες, ἵνα μὴ καθίζοιεν ὡς ἔτυχεν. καὶ οὗτοι ἦσαν οἱ τοιοῦτοι, οἱ τὴν ἐν Μαραθῶνι νικήσαντες μάχην, καὶ μόνοι τὴν τῆς Ἀσίας ἁπάσης δύναμιν χειρωσάμενοι. And this is confirmed by the reply of Demus, μακάριος ἐς τἀρχαῖα δὴ καθίσταμαι. And the boy is not to be a eunuch, as in Barbarian Courts; ἐπειδὴ παρὰ τοῖς βαρβάροις σπάδωνες, says the Scholiast, οὗτος ἐνόρχην δίδωσι.

1386. τοῦτον] The boy himself. You can make him your camp-stool if you please. Probably, as the Scholiast says, there is κακέμφατόν τι in the words; but we may well be content with their literal meaning.

ΑΛ. φήσεις γ', ἐπειδὰν τὰς τριακοντούτιδας
σπονδὰς παραδῶ σοι. δεῦρ' ἴθ' αἱ Σπονδαὶ ταχύ.
ΔΗΜΟΣ. ὦ Ζεῦ πολυτίμηθ', ὡς καλαί· πρὸς τῶν θεῶν,
ἔξεστιν αὐτῶν κατατριακοντουτίσαι;
πῶς ἔλαβες αὐτὰς ἐτεόν; ΑΛ. οὐ γὰρ ὁ Παφλαγὼν
ἀπέκρυπτε ταύτας ἔνδον, ἵνα σὺ μὴ λάβοις;
νῦν οὖν ἐγώ σοι παραδίδωμ' εἰς τοὺς ἀγροὺς
αὐτὰς ἰέναι λαβόντα. ΔΗΜΟΣ. τὸν δὲ Παφλαγόνα,
ὃς ταῦτ' ἔδρασεν, εἴφ' ὅ τι ποιήσεις κακόν.
ΑΛ. οὐδὲν μέγ' ἀλλ' ἢ τὴν ἐμὴν ἕξει τέχνην·
ἐπὶ ταῖς πύλαις ἀλλαντοπωλήσει μόνος,
τὰ κύνεια μιγνὺς τοῖς ὀνείοις πράγμασιν,
μεθύων τε ταῖς πόρναισι λοιδορήσεται,
κἀκ τῶν βαλανείων πίεται τὸ λούτριον.
ΔΗΜΟΣ. εὖ γ' ἐπενόησας οὗπέρ ἐστιν ἄξιος,
πόρναισι καὶ βαλανεῦσι διακεκραγέναι,
καί σ' ἀντὶ τούτων ἐς τὸ πρυτανεῖον καλῶ
ἐς τὴν ἕδραν θ', ἵν' ἐκεῖνος ἦν ὁ φαρμακός.
ἕπου δὲ ταυτηνὶ λαβὼν τὴν βατραχίδα·

1388. *τριακοντούτιδας*] A truce for thirty years was the utmost which Aristophanes could hope for in the Acharnians (lines 194–9) and is the utmost which he can hope for now. But the Peace of Nicias, concluded three years later, went beyond his fondest hopes. It was a truce for no less than fifty years which, had it not been broken, would have covered the entire remainder of the poet's life. The Scholiast appears to think that thirty persons, dressed up to represent *Σπονδαὶ*, now make their appearance on the stage, but this is, of course, incredible. Probably only one or two came forward, as a sample of the whole. But all are supposed to be visible to Demus, though invisible to the audience.

1393. *ἀπέκρυπτε*] He means that, but for the violent opposition of Cleon, the Athenians would long before this have been in the enjoyment of a thirty years' Peace.

1394. *εἰς τοὺς ἀγρούς*] For this, to the mind of Aristophanes, was always the culmination of the blessings of Peace, the return to their farms and country homes. For above all other Hellenic peoples, the Athenians loved, and were

S.S. I think you'll think so when you get the sweet
Thirty-year treaties. Treaties dear, come here.
DEMUS. Worshipful Zeus! how beautiful they are.
Wouldn't I like to solemnize them all.
Whence got you these? S.S. Why, had not Paphlagon
Bottled them up that you might never see them?
Now then I freely give you them to take
Back to your farms, with you. DEMUS. But Paphlagon
Who wrought all this, how will you punish *him*?
S.S. Not much: this only: he shall ply my trade,
Sole sausage-seller at the City gates.
There let him dogs'-meat mix with asses' flesh,
There let him, tipsy, with the harlots wrangle,
And drink the filthy scouring of the bath.
DEMUS. A happy thought; and very fit he is
To brawl with harlots and with bathmen there.
But you I ask to dinner in the Hall,
To take the place that scullion held before.
Put on this frog-green robe and follow me.

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accustomed to, rural scenes and a country life, Thuc. ii. 14–16.

1403. διακεκραγέναι] *To bawl in rivalry with; to scream one against the other.* See Birds 307 and the Commentary there.

1405. φαρμακός] Φαρμακὸς and κάθαρμα, originally words of good and wholesome import, became terms of the strongest abuse from their connexion with the two miserable human beings who were sacrificed every year at Athens as scapegoats for the purification of the city. These would always be the vilest of mankind; and hence to say that a man was a φαρμακὸς would imply that he too was amongst the most degraded of outcasts. The word φαρμακὸς is again used in this sense in Frogs 733, and the word κάθαρμα in Plutus 454, where see the notes. Aeschines in his speech against Ctesiphon 212 (p. 84) applies the description κάθαρμα to Demosthenes himself.

1406. βατραχίδα] *Green robe.* The colouring of a frog's skin varies, but is generally a sort of yellowish green. In our common frog the yellow predominates, but the edible frog and the tree-frog (very common in Attica, Dodwell ii. 44) are almost entirely green. We may

κἀκεῖνον ἐκφερέτω τις ὡς ἐπὶ τὴν τέχνην,
ἵν' ἴδωσιν αὐτὸν, οἷς ἐλωβᾶθ', οἱ ξένοι.

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infer from this passage, as Casaubon observes, that there was a regulation robe, of a green colour, required to be worn by the guests at the Prytaneian dinners.

1408. *οἱ ξένοι*] For the play was produced at the Lenaean festival at which strangers were not present. They must carry him out of the Theatre, *ἐκφερέτω*, before the strangers (that is the Allies, cf. Peace 644) can behold the disgrace of their oppressor. And now theatrical supernumeraries make their appearance on the stage, and proceed to carry out

Whilst him they carry out to ply his trade,
That so the strangers, whom he wronged, may see him.

---

the prostrate form of Paphlagon; *αἰρόμενος ἐκφέρεται ὁ Κλέων*, as the Scholiast says. And so the Comedy ends. Every other extant Comedy concludes with some lyrical lines or line, generally spoken or sung by the Chorus as they move out of the orchestra; but the ignominious exit of Paphlagon is in the nature of a funereal procession, and is not to be enlivened by any poetical accompaniment.

APPENDIX

OF VARIOUS READINGS

We are told by Professor John Williams White in the admirable articles on "the Manuscripts of Aristophanes" which he contributed to the first volume of "Classical Philology" that the "Knights" occurs in twenty-eight existing MSS. But of these only the seventeen mentioned in the following list appear to have been yet collated. The readings of the MSS. marked with an asterisk are to be found in the Zacher-Velsen edition.

*R. The Ravenna MS.
*V. The first Venetian (No. 474, St. Mark's Library, Venice).

(I have the facsimiles of both these MSS., and am responsible for the presentation of their readings in this Appendix.)

*P. The first Parisian (No. 2712, National Library, Paris).
P^1. The second Parisian (No. 2715).
P^2. The third Parisian (No. 2717).

(These are the MSS. on which Brunck's edition was founded.)

V^2. The third Venetian (No. 475, St. Mark's Library, Venice).
*I. The Vaticano-Palatine MS. (Pal. No. 128, in the Vatican Library).
*I^1. The Vatican MS. (No. 1294, in the Vatican Library).
*F. The first Florentine (No. 31. 15, Laurentian Library).
*F^1. The second Florentine (No. 31. 16).
F^2. The third Florentine (No. 31. 13).

*F^5. The sixth Florentine (No. 2779, Bibl. Abbat).
F^8. The ninth Florentine (No. 31, Laurentian Library ?).
*M. The first Milanese (L. 39, St. Ambrose Library).
M^2. The third Milanese (D. 64).
M^3. The fourth Milanese (L. 41).
P^6. The seventh Parisian (No. 2716, National Library, Paris).

Several of these MSS. however do not give the Play in its entirety. I^1 contains only the first 270 lines, and M^3 only the first 544 lines, of the Knights.

All the printed editions included in the list given in the Appendix to the Acharnians antecedent to Elmsley's edition of that Play contain the Knights as well. The subsequent editions in my possession are as follows:—

(20) Bekker. London, 1829.
(21) Bothe's first edition. Leipsic, 1829.
(22) Dindorf. Oxford, 1835.
(23) Mitchell's Knights. London, 1836.
(24) Weise. Leipsic, 1842.
(25) Bothe's second edition. Leipsic, 1845.
(26) Bergk. Leipsic, 1857 (reprinted 1888).
(27) Meineke. Leipsic, 1860.
(28) Holden. London, 1868.
(29) Velsen's Knights. Leipsic, 1869.
(30) Green's Knights. London, 1870.
(31) Kock's Knights. Berlin, 1882.
(32) Velsen's Knights, re-edited by Zacher. Leipsic, 1887.
(33) Merry's Knights. Oxford, 1887.
(34) Blaydes. Halle, 1892.
(35) Hall and Geldart. Oxford, 1900.
(36) Van Leeuwen. Leyden, 1900.
(37) Neil. Cambridge, 1901.

The readings in Mitchell's edition of five Plays—the Acharnians, the Knights, the Clouds, the Wasps, and the Frogs—are not given in the Appendices to those Plays, his text being that of Dindorf, taken either from the Oxford, or an earlier German, edition.

Some of the complete editions, such as Bothe's first, and those of Blaydes and Van Leeuwen, were originally published in parts, so that the different Plays bear different dates.

Recent editors of these Comedies concur in numbering the lines as they are numbered in the text of Brunck's edition. Owing to this convenient practice, references to Aristophanes have acquired a fixity and uniformity which are wanting in references to Pindar and the Attic Tragedians.

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1. The name *Δημοσθένης* is prefixed to the first speech and the name *Νικίας* to the second, by all the MSS., by the Scholiast, and by all editors down to and including Bergk, with the single exception of Weise. Dindorf however had pointed out that the language of one of the Arguments, and a scholium on line 1, appeared inconsistent with the use, in the text, of the actual names; and Weise therefore substituted *οἰκέτης* A and *οἰκέτης* B. Weise is followed by Meineke and all subsequent editors except Green, Merry, Hall and Geldart, Zacher, and Van Leeuwen. Van Leeuwen indeed gives *both* the name and the description; and as he attributes the first speech to Nicias, with him Nicias is *οἰκέτης* A and Demosthenes *οἰκέτης* B. All editions except Frischlin, before Portus, following F., prefix to the first speech *Δημοσθένης προλογίζει*. My own reasons for retaining the actual names will be found in the Introduction to the Play.

5. *τοῖς οἰκέταις* MSS. (except R.) vulgo. *τοὺς οἰκέτας* R. Invernizzi, Bekker.

8. *δεῦρό νυν* MSS. (except R.) vulgo. *δεῦρο δὴ* R. Invernizzi, Bekker, Bergk, recentiores, except Green and Blaydes. We have *δεῦρο δή, δεῦρο δή,* in a love-song, Eccl. 952, 960; but the *δὴ* seems out of place here. In passages like the present we always find *δεῦρό νυν*, Clouds 91, Lys. 930, Thesm. 279, Frogs 1368.

13. *λέγε σύ.* ΔΗ. *σὺ μὲν οὖν μοι λέγε* MSS. vulgo. Beer's unlucky alteration, as to which see the Commentary on this passage, is adopted by Meineke and all subsequent editors except Green and Neil.

14. *ἵνα μὴ μάχωμαι* R. I[1]. Suidas and all printed editions except as hereafter mentioned. *ἵνα σοὶ μὴ μάχωμαι* V. and the MSS. generally. *ἵνα μοι μάχωμαι* Cratander, Zanetti, Farreus. *ἵνα σοι*

μάχωμαι Bothe. Bergk suggests *ἵνα μηχανῶμαι*.

18. *κομψευριπικῶς* R. V., the MSS. generally, Suidas, Bentley, Kuster (in notes), Brunck, recentiores. *κομψευριπιδικῶς* M. all editions before Brunck. Various transpositions of these lines have been proposed; but there is really no serious objection to the MS. arrangement, which I have therefore retained.

20. Owing, I suppose, to a misapprehension of the meaning of the word *ξυνεχὲς* in the following line, some scholars have amused themselves by inventing an imaginary line to be introduced between 20 and 21. Velsen suggests ΝΙ. *λέγε νῦν μόλω*. ΔΗ. *μόλω*. ΝΙ. *ἐπίθες τὸ μεν*. ΔΗ. *ποιῶ*. Zacher ΝΙ. *λέγε δὴ μολω*. ΔΗ. *μολω*. ΝΙ. *ἔπαγε νῦν μεν*. ΔΗ. *μεν*. ΝΙ. *εὖ*. And Müller-Strübing ΝΙ. *λέγε νῦν μολω*. ΔΗ. *μολω*. ΝΙ. *μετὰ τοῦτο, μεν*. ΔΗ. *μολω | μεν*. ΝΙ. *νῦν μολωμεν κ.τ.λ.* But of course this is mere trifling. The text is perfect. It was witty, and necessary, to divide the *αὐτομολῶμεν* into two parts. It would have been tedious, and unnecessary, to divide it into three.

25. *κατεπάγων* R. P. F[5]. I. I[1]. vulgo. *κατεπᾴδων* V. F. Bergk. And M. had originally *κατεπᾴδων* which has been corrected into *κατεπάγων*. Enger suggested *κᾆτ' ἐπάγων*, and this is approved by Meineke (V. A.) and adopted by Kock, Merry, and all subsequent editors. But it seems to be manifestly wrong. In the first place we should expect *κᾆτ' ἐπάγων* to be followed by another imperative; and this, I presume, is the reason why Kock prints the speech as unfinished, and Zacher would change *πυκνὸν* into *πύκνου*. In the next place, *πρῶτον* in the preceding line refers to *μόλωμεν*, and is fully satisfied by the *εἶτα δ' αὐτὸ* which follows; and it seems impossible, after that, to introduce another *εἶτα* referring back to the long-passed *ἀτρέμα*.

26. *ἦν*. All editions before Brunck wrote this *ἦν*, connecting it with the *οὐχ ἡδύ*; of the next line, *Was it not pleasant to the taste?* Brunck altered it to *ἤν*, *en! see there!* and all subsequent editors have followed him.

29. *δέρμα δεφομένων*. Between these words the MSS., as a rule, insert *τῶν*, and so all editions before Brunck. Bentley recommended the omission of *τῶν*, and this is done by Bekker and almost all subsequent editors. Some however made the line scan by shuffling the words. *τὸ δέρμ' ὀτιὴ* P. Brunck and Invernizzi. Bothe, on the other hand, in his second edition, and Blaydes transpose *τῶν δεφομένων* and *ἀπέρχεται*, whilst Herwerden (V. A.) would place *τῶν δεφομένων* at the commencement of the line.

31. *του* R. Bekker, Dindorf, Bergk, recentiores. *ποι* all other MSS. and editions.

32. *βρετετέτας*. This, in my judgement, is the correct reading; and it is gratifying to find, from Neil's recent edition of the Play, that both the late W. G. Clark and himself had arrived at the same conclusion. *βρεττέτας* V. V[2]. M[3]. and (as corrected) M. F. and P[5]. I give V.'s reading from Velsen's transcript, for I am not quite sure of it myself. This reading, however unmetrical, unquestionably points to a prolongation of the disyllable *βρέτας*, which is confirmed by the Scholiast's

remark, ἐν παρολκῇ παίζει. Marco Musuro in the Editio Princeps wrote βρετέττας, and so all editions, except Junta and Gormont, before Brunck; and Bothe and Weise afterwards; but βρετετέτας is far lighter and more Aristophanic, and may indeed be compared with the βρεκεκεκὲξ of the Frogs. The other readings are as follows. βρέτας; ποῖον βρέτας; P[1]. I[1]. Brunck and Invernizzi. βρέτας alone (*contra metrum*) the other MSS., Junta, Gormont, Bekker, and (with a lacuna marked) all subsequent editors, including Neil, not herein otherwise mentioned. Kock suggested ποῖον βρέτας σύ γ'; which is adopted by Merry and Van Leeuwen. Meineke reads ποῖον βρέτας; φέρ'. Dobree suggested ὦ τᾶν, which is adopted by Blaydes. Dindorf proposed ποῖον βρέτας πρός; There are numerous other conjectures, indeed Blaydes alone offers seven, which it is unnecessary to repeat. Had I not been perfectly satisfied with βρετετέτας, I should have suggested ποῖον βρέτας προσιτέον; ἡγεῖ γὰρ θεούς; (cf. Aesch. Eum. 233 πρόσειμι . . . βρέτας τὸ σόν, θεά) though I should be sorry to lose the incredulous ἐτεόν.—ἡγεῖ V. and all printed editions. ἡγῇ R. and the MSS. generally.—γὰρ V., the MSS. generally, and all printed editions. σὺ R.

34. οὐκ εἰκότως; The severance of these two words from the rest of the line, and the addition of the note of interrogation, are Bergler's happy thought which, though ignored by Brunck and some others, is unhesitatingly accepted by Dindorf and all subsequent editors except Bothe. Previously the entire line had been taken as one sentence; *because I am hated by the Gods without reasonable cause.* It is obvious that the last three words are out of place.

35. ἀλλ' ἑτέρᾳ ποι σκεπτέον. These words, given to Nicias by the MSS. and early editions, were rightly restored to Demosthenes by Hermann and Elmsley (at Ach. 828), who are followed by Bothe, Bergk, and practically all subsequent editors. But nobody has adopted Elmsley's further proposal, for εὖ προσβιβάζεις μ' to read οὐ προσβιβάζεις μ'.—ποι R. V. P[1]. P[2]. M. I. I[1]., all editions before Dindorf; and Bothe and Weise afterwards. πῃ P. F. F[1]. F[6]. Dindorf, Bergk, recentiores.

42. πυκνίτης R. V. V[2]. P. P[6]. F[1]. I[1]. M[3]. and (originally) F. F[5]. vulgo. πνυκίτης M. I[1]. and (as corrected) F. F[5]. and several of the old editions.

49. κοσκυλματίοις ἄκροισι MSS. vulgo. These words seem perfectly right, but several attempts have been made to alter them. For κοσκυλματίοις Herwerden (V. A.) would read ποικιλματίοις, so ignoring the allusion to Cleon's trade. For ἄκροισι Helbig would read σαθροῖσι and Kock σαπροῖσι. Suidas, quoting the line, gives κοσκυλματίοις τισι, and Bentley thought that τισι might stand for ἄττοισι.

51. ἔνθου MSS. and all editions before Dindorf, rightly; ἐνθοῦ Dindorf and (except Weise and Bothe) all subsequent editors, wrongly. See Appendix to Frogs 483.

55. ἐν Πύλῳ MSS. vulgo. C. F. Hermann suggested ἐν πυέλῳ, an ingenious but highly improbable conjecture. There is a play on the words πυέλους and Πύλος in line 1060: a very poor joke as it stands, and one which would be intolerable if it were a mere repe-

tition of a joke made in the earlier part of the Play. Nevertheless Hermann's conjecture is adopted by Meineke, Kock, Velsen (not Zacher), and Van Leeuwen.

56. περιδραμὼν R. P. P¹. M. M². M³. F. F¹. F². F⁵. I. vulgo. παραδραμὼν V. V². Bergk, Meineke, Holden, Velsen (not Zacher), and Van Leeuwen.

61. ὁ δὲ γέρων R. M. F². Invernizzi, recentiores, except Zacher and Van Leeuwen. εἶθ' ὁ γέρων V., the MSS. generally, all editions before Invernizzi; and Zacher and Van Leeuwen afterwards.

62. μεμακκοηκότα R. (and this is the usual form in verbs ending in -οάω) Bekker, Dindorf, Weise, Bothe, Green, Kock, Merry, Blaydes. But in all other MSS., and vulgo, it is spelled -ακότα.

66. τάδε MSS. vulgo. Brunck altered it to ταδί, and so Weise, Bergk, recentiores, except Green, Hall and Geldart, Zacher, and Neil.

67. Ὕλαν V. V². P. P². F. F². vulgo. Ὕλλαν R., most MSS., Junta and Gormont.

68. ἀναπείσετ' P². I. Brunck, Porson, Bekker, recentiores, except Bergk and Zacher. ἀναπείσητ' R. V., the other MSS., all editions before Brunck; and Invernizzi, Bergk, and Zacher afterwards.

69. πατούμενοι MSS. vulgo. Cf. Lys. 440. Blaydes, giving no reason, alters it into πεκτούμενοι.

70. ὀκταπλάσια R. Invernizzi, recentiores, except Hall and Geldart. ὀκταπλάσιον V., the MSS. generally, all editions before Invernizzi; and Hall and Geldart afterwards.

71. ἀνύσαντε R. V., most of the MSS., Bentley, Bekker, recentiores. ἀνύσαντες P. P¹., several MSS., and all editions before Bekker.

72. νῷ (with or without the iota subscript) MSS. vulgo. And the accusative is quite right after τρεπτέον, Birds 1237, Eccl. 876. νῷν Pierson (at Moeris s.v. νὼ), Brunck, Invernizzi, Bekker, Bothe, Green, Blaydes, Van Leeuwen.

73. τὴν μόλωμεν V., the MSS. generally, and vulgo. ἣν μόλωμεν R. Invernizzi. ἦν μόλωμεν Bergk, Velsen (not Zacher).

75. αὐτὸς V., the MSS. generally, and vulgo. οὗτος R. Invernizzi, Bekker, and Bergk to Hall and Geldart (except Green).

79. ὁ δὲ νοῦς V. P. P⁶. F. F¹. F⁵. M³. Brunck, Bothe, Blaydes. ὁ νοῦς δ' R. P¹. P². V². F². M. vulgo. ὁ δὲ νοῦς δ' M.

81. ἀποθάνωμεν R. V., all the MSS., except as hereinafter mentioned, and vulgo. ἀποθάνοιμεν P. F⁵. F. (corrected from ἀποθάνωμεν) and F¹. (corrected into ἀποθάνωμεν) Junta, Gormont, Brunck, Bothe, Bekker, recentiores, except Bergk, Meineke, Holden, Kock, Merry, and Neil.

84. αἱρετώτερος MSS. vulgo. αἱρετώτατος (from a conjecture of Herwerden) Meineke, Velsen (not Zacher), Blaydes, and Van Leeuwen.

86. βουλευσαίμεθα R. P. F. (originally) M. F¹. F². Brunck, recentiores. βουλευσώμεθα V. F. (as corrected) I. I¹. P¹. P². all editions before Brunck.

87. ποτοῦ—and ποτῷ in 97—(ποτὸν, *drink*) R. V. M. I. I¹. P. P¹. F. vulgo. πότου—and πότῳ in 97—(πότος, *drinking*) F⁵. Bergk, recentiores, except Green and Blaydes.—γοῦν P. P⁶. V². F¹. F⁵. all printed editions excepting Blaydes. οὖν R, which must really mean γοῦν. γὰρ V. P². I. Blaydes. The line is usually closed, as in the present text, by a note of interrogation. Mr. Walsh says: "Expunge the note of interrogation at the

end of the line; for a question can scarcely be asked with γοῦν the second word in the sentence. Nicias proposes to drink bull's blood; Demosthenes to drink wine. Nicias then laughs at the proposal of his friend. 'At all events however,' says he, 'your proposal is concerning drink.' Afterwards, in the 97th line, he makes use of the emphatic phrase, τῷ σῷ ποτῷ; whereas it would have been merely τῷ ποτῷ, unless there were a distinction to be forcibly pointed out between *your* kind of drink, and *my* kind of drink." This is ingenious, and is strongly supported by Mr. Green; and one or two other editors, I do not know whether for the same reason, omit the note of interrogation. But it seems to me to introduce an idea unsuited to the speech of Nicias; and τῷ σῷ ποτῷ is, in my judgement, intended to contrast the drink-remedy of Demosthenes with the abstemiousness, and not with the drink-remedy, of Nicias. Meineke (V. A.) proposes περὶ πότον νοῦς.

89. κρουνοχυτρολήραιον R. V., practically all the MSS. (though in F. and F[5]. the final -ον has been altered into -ος), and vulgo. Dobree however preferred the ending -ος, which is found in Junta, Gormont, and Junta II; and is adopted by Dindorf, Bergk, Meineke, Holden, and Green. Bentley suggested κρονοχυτρολήμαιον, referring to the Κρονικαῖς λήμαις λημῶντες of Plutus 581. Bergk was at first disposed to adopt Bentley's suggestion, reading κρονικο- for κρονο-, and changing the final ν into ς. And so Blaydes reads. But afterwards Bergk repudiated the κρονικο- and returned to the κρουνο- of the MSS. Many other suggestions have been offered, but the only one worth mentioning is Fritzsche's proposal to read the last three syllables λήναιος.

90. ἐπίνοιαν MSS. vulgo. This is the very word required, but Sylburg, in a note on the Etym. Magn. s.v. οἶνος where these three lines are quoted, proposed to read ἀπόνοιαν, which is quite unsuitable to the sense, and Kulenkamp was fully justified in saying in a further note on the Etym. Magn. that Sylburg could not have considered the passage in Aristophanes. Yet Sylburg's absurd conjecture was unaccountably approved by Duker (on Thuc. viii. 88) and Dindorf (in his note here), and is actually introduced into the text by Bergk.

92. ἄνθρωποι MSS. vulgo. Dindorf added the aspirate, ἅνθρωποι, which is quite out of place, but is adopted by Meineke, Holden, Velsen (not Zacher), Green, and Van Leeuwen.

96. τὸν νοῦν κ.τ.λ. This line is repeated infra 114. Aristophanes, like all Comic poets, was fond of repeating a verse; a repetition which (like the catchwords in our modern drama) was calculated to elicit a laugh. Cf. Ach. 384, 436; Birds 192, 1218. Wherever he does so, somebody is sure to suggest that one of the two lines is an interpolation, and ought to be deleted. This suggestion has not the slightest plausibility, excepting perhaps in the case of the Birds, where there is an interval of more than 1,000 lines between the two verses; and where on its first appearance the line is hardly as apposite to the context as it is on its second.

101. ὡς εὐτυχῶς MSS. vulgo. Reiske suggested ὡς εὐτυχῶ γ' or ὡς εὐτύχησ',

Herwerden (V. A.) ὡς εὐτυχές. Cobet again proposed ὡς εὐτύχησ', and proceeded, after his manner, to pronounce the MS. reading a solecism. But this must have been only Cobet's fun. The MS. reading is perfectly right. See the Commentary.

104. ῥέγκει V. F. M. I. I[1]. and all printed editions. ῥέγχει R. P. F[6]. But in 115 below all MSS. and editions have ῥέγκεται.

111. ταῦτ'. ἀτὰρ. This is Bergler's excellent arrangement, followed by Bothe, Dindorf, and all recent editors. It has since been found in F., and I. has ταῦτ'; ἀτὰρ. But all the other MSS. and editions have ταῦτ' ἀτὰρ without any intermediate punctuation. And almost all the early editions have a note of interrogation after δαίμονος, translating ταῦτ' ἀτὰρ τοῦ δαίμονος; by "Haeccine vult Genius?" Brunck, ignoring Bergler's explanation, says "Ordo est ἀτὰρ δέδοικα ὅπως μὴ ταῦτα τὰ βουλεύματα τεύξομαι τοῦ κακοδαίμονος δαίμονος," than which nothing can be more unlikely. Reiske proposed ταῦτα γὰρ, I do not know why.

120. δός μοι δὸς R. Invernizzi, Bekker, recentiores, except Bothe, Weise, and Blaydes. δὸς σύ μοι δὸς P. F[1]. F[6]. and (with a lacuna for σύ) F. δὸς σύ μοι V. I. I[1]. vulgo.

121. τί φησ' Bentley, Dindorf, recentiores, except Neil. τί φησὶν MSS. vulgo.

125. ἐφυλάττου MSS. vulgo. ἐφύλαττες Blaydes.

129. γίγνεται M. Brunck, recentiores. γίνεται R. V., MSS. generally, and all editions before Brunck.

133. τί τόνδε R. P. F. F[1]. F[6]. Invernizzi, recentiores, except Weise and Van Leeuwen. τί τοῦτον V. I. I[1]. P[1]. P[2]. P[6]. vulgo.

134. ἕως ἕτερος R. V., several other MSS., Dindorf, recentiores, except Weise. ἕως ἂν ἕτερος P. I. I[1]. and other MSS., all editions before Dindorf; and Weise afterwards.

136. ἐπιγίγνεται P. F. F[5]. Brunck, recentiores. ἐπιγίνεται R. V., most MSS., and all editions before Brunck.

143. ἐξελῶν R. Bekker, Dindorf, recentiores, except Zacher, Hall and Geldart, and Van Leeuwen. And this must have been the reading of the Scholiast, who explains it by ὁ ἐκβάλλειν μέλλων καὶ ἐξωθεῖν τῆς πολιτείας τὸν Κλέωνα. In R. the line, omitted in its proper place, is supplied at the foot of the page. ἐξολῶν V., the remaining MSS., all editions before Bekker; and the three, excepted above, afterwards.

147. κατὰ θεῖον. All MSS. except R. and vulgo. καταθείων R. Invernizzi. κατὰ θεὸν Cobet, Meineke, recentiores, except Green, Kock, Zacher, and Neil.

159. Ἀθηνῶν Dawes, Brunck, recentiores, except that some write the word Ἀθηνέων as hereafter mentioned. Ἀθηναίων MSS., all editions before Brunck. "Huic lectioni ortum dedit ignorata vocis ταγὲ prosoedia," as Dawes observed. His correction has been universally approved; but Porson on Σούνιον ἄκρον Ἀθηνῶν (Odyssey iii. 278, Gaisford's edition), after noticing that both there and in Clouds 401 the MSS. have Ἀθηναίων, adds "vide annon legendum sit, cum in Homero, tum in Aristophane, Ionica dissolutione, Ἀθηνέων." This seems probable enough, since αι and ε are very frequently confused in the MSS., and on Bernhardy's suggestion

Ἀθηνέων is read in the present line by Bergk, Meineke (who however in his note reverts to Ἀθηνῶν), Velsen (not Zacher), and Neil. Not without doubt, I have followed the multitude in keeping the form Ἀθηνῶν.

163. τὰς τῶνδε V. V². P⁶. Bekker, recentiores, except Weise and Bothe. γε τῶνδε P¹. F². I¹. all editions before Bekker; and Weise and Bothe afterwards. τῶνδε (without either τὰς or γε) R. P. F⁵. Elmsley (at Medea 1334) objected to the γε, and proposed to substitute σὺ or δή.—λαῶν MSS. vulgo. Cobet, failing to notice that Aristophanes is borrowing an Homeric phrase (see the Commentary), proposed to read λεῶν, but nobody has followed him.

166. πατήσεις καὶ MSS. vulgo. καταπατήσεις Blaydes.

167. λαικάσεις R. V. (but in V. somebody has deleted the final letter) V². P. P². M. I. I¹. F. F¹. F². F⁵. all editions before Dindorf; and Weise, Bothe, Bergk, Green, Kock, Merry, Zacher, and Van Leeuwen afterwards. λαικάσει P¹. Dindorf, recentiores, except as aforesaid.

173. παράβαλλ' R. F². vulgo. παράβαλ' V., the other MSS., Bekker, Dindorf, Velsen (not Zacher), and Green.

174. Καρχηδόνα MSS. vulgo. Χαλκηδόνα Paulmier, Kuster (in notes), Brunck, and Bothe. Καλχηδόνα (as Chalcedon is frequently spelled) Bekker, Dindorf, Holden.

175. εὐδαιμονήσω γ' V. and all MSS. except R. and all editions before Invernizzi; and Weise afterwards. εὐδαιμονήσω δ' R. Invernizzi, recentiores, except Weise. But Blaydes, while in his text following R.'s reading, in his note rightly prefers the reading of all the other MSS. The Sausage-seller is speaking ironically, and not propounding a serious question for the purpose of obtaining information. I have omitted the note of interrogation usually found at the end of the line.

177. ὡς ὁ χρησμὸς οὑτοσὶ MSS. vulgo, but R. prefixes ὄντως to ὡς. ὄντως, ὡς ὁ χρησμός σοι Kock, Merry.

182. ἰσχύειν R. M. Invernizzi, recentiores. ἰσχύσειν V. and almost all the MSS., and so Fracini, Gelenius, Portus, and all subsequent editions before Brunck. ἰσχήσειν F². and all other editions before Brunck. ἰσχύσαι P¹. P². I. Brunck.

186. εἰ μὴ 'κ R. V. M. P. F. V². P⁶. Bekker, Dindorf, Bergk, recentiores. εἴμ' ἐκ I. I¹. P². all editions before Bekker; and Weise and Bothe afterwards.

187. ὅσον R. Bentley, Invernizzi, recentiores, except Weise and Van Leeuwen. οἷον the other MSS. and editions.

190. τουτὶ μόνον σ' R. Invernizzi, recentiores, except Weise and Van Leeuwen. τουτί σε μόνον the other MSS. and editions; but this would make μόνον seem to apply to σε rather than to τουτί.

193. ἀλλ' εἰς ἀμαθῆ καὶ βδελυρόν. MSS. vulgo. This sudden change in the structure of the sentence has given offence to some; and Herwerden proposed to finish the line by ἥκει· μὴ παρῇς; Meineke to read ἥκειν· ἀλλὰ μὴ | παρῇς ἅ σοι διδόασιν ἐν λογίοις θεοί; and Blaydes ἀλλ' εἰς ἀμαθῆ ἥκει καὶ βδελυρόν· μή νυν παρῇς. But they have all had the good sense to leave the text unaltered.

195. πῶς δῆτα MSS. vulgo. Meineke proposed πῶς δή; τί.

196. καὶ σοφῶς R. M. Suidas, Tyrwhitt, Brunck, Bekker, Dindorf, recentiores,

except Bothe. *καὶ σαφῶς* the other MSS. and editions.—*ἠνιγμένος* MSS. vulgo. Meineke proposed *ἠνιγμένα*, which Velsen introduced into his text. Zacher however reverted to the MS. reading.

197. *ἀγκυλοχείλης* MSS. Suidas, vulgo. Bothe introduced *ἀγκυλοχήλης*, which is followed by almost all subsequent editors. But Aristophanes, composing Homeric hexameters, adhered to the old Homeric phrase. See the Commentary.

201. *αἴ κεν* P[1]. F[2]. I[1]. all editions before Bergk, except Bothe and Dindorf; and Zacher, Blaydes, Hall and Geldart, and Van Leeuwen afterwards. *αἴ κα* R. Bothe, Dindorf, Bergk, recentiores, except as aforesaid. *αἴ κε* V. F. M. I. F[5]. V[2]. P[2]. P[6]., which is really equivalent to *αἴ κεν*.

207. *ὅ τ' ἀλλᾶς* Bentley, Dawes (in his note on Plutus 166), Brunck, Dindorf, recentiores, except Bothe. *ἀλλᾶς τ'* (without the article) MSS., all editions (except Brunck) before Dindorf; and Bothe afterwards.

209. *τὸν βυρσαίετον* MSS. vulgo. Bentley proposed *τοῦ βυρσαιέτου*, for the purpose, I presume, of making it quite clear that the serpent was to prevail over the eagle, and not vice versa. But Aristophanes is probably imitating the cryptic language of the oracles, of which the answer alleged to have been given many generations later to a Macedonian king, *Aio te, Aeacida, Romanos vincere posse*, is a very apposite example. In Aristophanes, it is hardly necessary to say, *κρατεῖν* commonly takes an accusative; Clouds 1346, Wasps 536, 539, Birds 419, 1752.

210. *αἴ κε* MSS. vulgo. *αἴκα* Meineke, Green, Kock, Merry. Meineke (V. A.) supports his alteration by saying that in the Sausage-seller's reply *τὰ μὲν λόγι' αἰκάλλει με* "manifesta est ad *αἴκα* allusio." But even if any allusion of this kind was intended (which I very much doubt), it would be as effective with *αἴκε* as with *αἴκα*.

211. *λόγι' αἰκάλλει* M. vulgo. And I think that V. meant the same, though the letters are confused and the accentuation wrong. Bekker gives it as *λόγια καλεῖ*, Velsen as *λόγια 'καλ*εῖ*. *λόγια αἰκάλλει* R. *λόγι ἀκάλλει* F. *λόγια καλεῖ* P. P[1]. Brunck. *λόγι' αὖ καλεῖ* Invernizzi (thinking that to be R.'s reading). *αἰκάλλει* is unquestionably right; and if, as is generally supposed, the Ion of Euripides had already been produced, there may here be an allusion to line 685 of that Play (to which Bergler refers) *οὐ γάρ με σαίνει θέσφατα*.

212. *ἐπιτροπεύειν εἴμ'* R. M. Invernizzi, recentiores, except Bothe and Weise. *εἴμ' ἐπιτροπεύειν* the other MSS. and editions.

213. *ταῦθ'* MSS. vulgo. *ταὖθ'* (from conjecture of Lenting) Meineke, Holden, Velsen, Merry, Blaydes.

216. *μαγειρικοῖς* MSS. vulgo. *μαγειρικῶς* Lenting, Velsen, Blaydes, Van Leeuwen. But this is to miss the point of the line. Cleon was accustomed to flavour his speeches with terms borrowed from his trade, and the Sausage-seller is advised to do the same. The *ῥημάτια μαγειρικὰ* here answer to the *κοσκυλμάτια* of line 49 supra.

218. *γέγονας κακῶς* R. V. P. P[6]. F. F[5]. F[1]. I. M. Bekker, Dindorf, recentiores, except Weise and Bothe. *γέγονας κακὸς* P[2]. V[2]. F[2]. I. all editions before Bekker; and Bothe and Weise afterwards.

220. *χρησμοί τε* MSS. vulgo. Blaydes

says "Malim χρησμοὶ δέ," and alters the text accordingly.

225. ἱππεῖς V. P. F. V^2. P^6. F^1. Scholiast, Hesychius, Junta, Gormont, Cratander. ἱππῆς R. M. P^1. P^2. F^2. F^8. I. I^1. vulgo.

230. ἐξῃκασμένος R. V., the MSS. generally, Brunck, recentiores. ἐξεικασμένος F^2. all editions before Brunck.

234. οἴμοι κακοδαίμων. This line is rightly given to Nicias by R. V. and all the other MSS. and vulgo. Not understanding that Nicias is now represented by a choregic actor, Weise continued it to Demosthenes, and so Van Leeuwen; whilst C. F. Hermann proposed to transfer it to the Sausage-seller, and this is done by several recent editors.

235. ΠΑΦΛΑΓΩΝ Meineke, Holden, Kock, Van Leeuwen, and Neil. ΚΛΕΩΝ MSS. vulgo. And so throughout. See the remarks on this subject in the Introduction.

236. ξυνόμνυτον R. F^2. Bekker, recentiores, except Bothe, Bergk, and Merry. And so Elmsley had conjectured (at Ach. 733) before R.'s reading was known, since Invernizzi had overlooked it. And cf. Fritzsche towards the end of his lengthy note on Thesm. 1158, 1159. ξυνώμνυτον V. and the remaining MSS., all editions before Bekker; and Bothe, Bergk, and Merry afterwards.

238. ἔσθ' ὅπως R. M. Bentley, Invernizzi, recentiores. ἔστιν ὅπως V. and the remaining MSS., and all editions before Invernizzi.

240–6. οὗτος τί φεύγεις; . . . καὶ τροπὴν αὐτοῦ ποιοῦ. In the MSS. and editions generally these seven lines are, as in the text, given to Demosthenes. Among the MSS. the only exception is R.; among the editions, Van Leeuwen's. R. gives lines 242, 243 ἄνδρες ἱππῆς . . . δεξιὸν κέρας to the Sausage-seller, who could not possibly have addressed Simon and Panaetius in this way; and R.'s reading is followed by Van Leeuwen only. But both R. and P. assign 244–6 to Demosthenes, as if the preceding lines had been spoken by some one else, who could, in that case, have been the Coryphaeus only. The Scholiast on 240 says τοῦτο ὁ θεράπων πρὸς τὸν Ἀγοράκριτον. ἔν τισι δὲ οἱ δύο στίχοι οὐκ ἔγκεινται. And again on 243 τινὲς δέ φασι τὸ μὲν "ἄνδρες ἱππεῖς" ἀλλαντοπώλην λέγειν· τὸ δὲ "ἄνδρες ἐγγὺς" τὸν θεράποντα.

242. παραγένεσθε R. F^1. F^2. P^6. I^1. Bentley, Brunck, recentiores. παραγίνεσθε V. V^2. P. F. F^5. παραγίγνεσθε M. I. P^1. P^2. all editions before Brunck.

243. ὦ Παναίτι' MSS. vulgo. Blaydes changes ὦ into καὶ, for no other reason than that in Birds 656 Aristophanes wrote Ξανθία καὶ Μανόδωρε, and in Eccl. 867 ὦ Σίκων καὶ Παρμένων. But in both those cases we have a simple direction to servants to remove the luggage, where the anxious summons ὦ Ξανθία, ὦ Μανόδωρε, or ὦ Σίκων, ὦ Παρμένων would have been ridiculous. Here the urgent appeal is exactly in place; and the whole spirit of the call to arms is destroyed by Blaydes's alteration.

248. φάραγγα R., the MSS. generally, and vulgo. φάλαγγα V. V^2.

255. φράτορες MSS., all editions before Meineke; and Green afterwards. But Dindorf in his notes suggested φράτερες, as "old Attic"; and this is adopted by Meineke and subsequent editors except as aforesaid.

262. διαβαλὼν MSS., all editions before Brunck; and Green, Hall and Geldart,

and Neil afterwards. Duker (whose notes are given at the end of Bergler's edition) proposed to substitute *διαλαβὼν*, the word on which *διαβαλὼν* is intended to be a play; and this error is adopted by Brunck and, except as aforesaid, all subsequent editors. Yet they leave *διαβολὰς*, infra 491, unaltered. Some would trace the original error to Casaubon, but for this there is no ground whatever.—*ἀγκυρίσας* MSS. vulgo. *ἠγκύρισας* Brunck, Invernizzi, Bothe, Dindorf, Weise, Velsen.

263. *ὦμον* MSS. vulgo. *ὠμὸν* Mahaffy, Neil.—*ἐνεκολήβασας* Bentley, Brunck, recentiores. *ἐνεκολάβησας* MSS., editions before Brunck; but Kuster had conjectured *ἐνεκολάβισας*.

264, 5. *καὶ σκοπεῖς . . . τὰ πράγματα.* The full force of *σκοπεῖς* (see the Commentary) not being perceived, these two lines seemed rather feeble in this place, and accordingly were transferred from hence and placed between 260 and 261 by Brunck, Bothe, Merry, and Van Leeuwen. For the same reason Kock would change *σκοπεῖς* into *πέκεις* or *ξυρεῖς*, and Meineke into *σποδεῖς*.

266. *ὦνδρες* V. and the other MSS. (except R.), and vulgo. *ἄνδρες* R. Invernizzi, Bekker, Bergk, Meineke, Holden, Kock, Merry, Hall and Geldart, and Neil.

268. *ἱστάναι.* Elmsley (at Heracleidae 937) pointed out that this was the right reading, and he is followed by Dindorf (in notes), Weise, Bergk, and all subsequent editors except Green, Hall and Geldart, and Neil. *ἑστάναι* MSS. vulgo. —*ἀνδρείας* R. V. V[2]. M. P. F[1]. F[2]. F[3]. I[1]. vulgo. *ἀνδρίας* F. P[1]. P[2]. I. Brunck, Bothe, Bekker.

270. *κἀκκοβαλικεύεται.* Toup, Brunck, Invernizzi, Bothe, Dindorf (in notes), Velsen. The MSS. and all editions before Brunck have *ἐκκοβαλικεύεται* (with a stop at the end of the preceding line after *ὑπέρχεται*); but it was obvious that *γέροντας ἡμᾶς* was governed by *ὑπέρχεται*, and it was necessary therefore to introduce a conjunction between *ὑπέρχεται* and *ἐκκοβαλικεύεται*. I have adopted Toup's mode of doing this. Bentley suggested *χὤσπερεὶ*, which is adopted by Weise and Dindorf, but hardly meets the difficulty; and Dindorf in his notes reverted to Toup's suggestion. Cobet (N. L. p. 37) proposed *καὶ κοβαλικεύεται*, erroneously stating that to be the reading of R., and (probably on account of that erroneous statement) this proposal, though not in any way accounting for the *ἐκ-* of all the MSS., is adopted by Bergk, and substantially all subsequent editors; the only editors since Brunck who follow the MS. reading and punctuation being Bekker and Green. Cobet also wished to read *γέροντας ὄντας* instead of *γέροντας ἡμᾶς*, but to this nobody has assented.

271. *παρέλθῃ.* See the Commentary. *γε νικᾷ* MSS. vulgo. The MS. reading has been generally doubted, but the only editors who have altered the text are Blaydes and Van Leeuwen, the former reading *γε νεύσῃ* and the latter *γε τείνῃ*. Halbertsma conjectured *γ' ὑπείκῃ*; and Blaydes gives five other conjectures of his own besides the one he adopts.

272. *πρὸς σκέλος* MSS. (except R.) all editions (except Invernizzi and Bekker) before Dindorf; and Velsen and Van Leeuwen afterwards. *τὸ σκέλλος* R. *τὸ σκέλος* Bekker, Dindorf, recentiores,

except as aforesaid. πρὸς τὸ σκέλος Invernizzi, who gives that as R.'s reading.

274. ὥσπερ R. V. V². P. P². P⁶. M. M³. I. F. F⁵. Bekker, recentiores, except Bothe and the other editors mentioned below. ὅσπερ P¹. F¹. F². F⁸. M²., all editions before Bekker; and Bothe afterwards. ᾧπερ (a conjecture of Kock) Meineke, Holden, Kock, Van Leeuwen. ὥνπερ Blaydes.—καταστρέφει R. Bekker, Dindorf, recentiores, except Weise. καταστρέφεις, the other MSS., all editions (except Bekker) before Dindorf.

275. πρῶτα R. Invernizzi, recentiores. πρῶτον the other MSS. and all editions before Invernizzi. Bergk and several other recent editors transfer this line to Paphlagon, which gives rise to great difficulties, requires various alterations in the next two lines, and deprives πρῶτα of all sense. Hence, I suppose, Herwerden's note (V. A.) "Suspectum mihi est πρῶτα dictum eo sensu, quo εὐθὺς aut αὐτίκα solet usurpari. Nescio an vera lectio sit ῥᾷστα." So one error constantly gives rise to another.

276. μέντοι γε MSS. vulgo. μὲν τόνδε Porson, Bergk, recentiores, except Green and Hall and Geldart.—νικᾷς τῇ βοῇ MSS. vulgo, except that R. omits the words τῇ βοῇ. Suidas, s.v. τήνελλα, citing this line, says Ἀριστοφάνης· "ἀλλ' ἐὰν νικήσῃς τῇ βοῇ, τήνελλος εἶ." ἀντὶ τοῦ νικηφόρος, whence Blaydes reads νικήσῃς βοῇ here. —τήνελλος εἶ MSS. vulgo. τήνελλ' ἔσει Porson. τηνελλάσει Meineke. τήνελλά σοι Kock, Van Leeuwen.

277. παρέλθῃς R. V. and all the MSS. except M., all editions before Bergk; and Green and Blaydes afterwards. παρέλθῃ σ'. M. Bergk, recentiores, except as aforesaid. This error is occasioned by the transfer of 275 to Paphlagon.

278. 'νδείκνυμι. This is a suggestion of Dobree, in a note on Andocides de Reditu suo 14, where the orator describes Peisander as saying of him ἄνδρες βουλευταί, ἐγὼ τὸν ἄνδρα τοῦτον ἐνδεικνύω ὑμῖν σῖτόν τε εἰς τοὺς πολεμίους εἰσαγαγόντα καὶ κωπέας, a very similar denunciation to the present. Dobree's suggestion is adopted by Dindorf, Bergk, and all subsequent editors. δείκνυμι MSS., all editions, except Dindorf's, before Bergk.

282. ἐξάγων Porson, Dindorf, recentiores. ἐξαγαγὼν MSS. editions before Dindorf.

287. σε κράζων R. V. (but in V. σε is corrected into σου) F. I¹. P⁶. Porson, Brunck, recentiores. σου κράζων P. M. I. all editions before Brunck. But Kuster had noticed that σε was found in Priscian xviii. p. 1187, and both Porson and Brunck pointed out that it was required by the metre.

289. τὸ νῶτον P. P¹. M²., all printed editions, save that in Frischlin the article is omitted. τὸν νῶτον R. V. and the MSS. generally.

290. ἀλαζονείαις Elmsley (at Oed. Col. 1454), Dindorf, Bergk, recentiores, except Green. ἀλαζονείας MSS. vulgo.

291. τοὺς πόδας σου. See the Commentary. τὰς ὀδοὺς σου MSS. vulgo.

292. ἀσκαρδάμυκτος R. V., the MSS. generally, and vulgo. ἀσκαρδαμύκτως P. M. and one or two other MSS. ἀσκαρδαμυκτί Etymol. Magn. Meineke, Velsen (not Zacher), Kock, Merry, and Blaydes.

294. γρύξεις V. V². P¹. P⁶. Junta, Gormont, Cratander, Farreus, Grynaeus, Bergler. And all subsequent editors have the future tense, but Elmsley (at

Ach. 278) preferred *γρύξει*, and this is adopted by Dindorf, Holden, Velsen, Blaydes, and subsequent editors. *γρύζεις* R. P. M., the MSS. generally, and (except as aforesaid) the editions before Bergler.

295. *λαλήσεις* R. V., the MSS. generally, and vulgo. *λακήσεις* P[1]. *λακήσει* Blaydes.

298. *γε βλεπόντων* MSS. vulgo. Porson (at Ach. 739) proposed *γ' ἐμβλεπόντων*, but he did not repeat the suggestion here, and it has not been followed.

300. *σε φαίνω* Bentley, Brunck, recentiores, except as hereafter appears. *σε φανῶ* MSS. editions before Brunck; and Bekker, Dindorf, and Green afterwards. *φανῶ σε* Porson, Dobree, Velsen, Hall and Geldart, and Van Leeuwen. The last-named editor says "*φαίνω* non recipiendum, quoniam prytanes non iam adsunt." But of course the Prytanes *were* present (see the Commentary); and that is the reason why *ἐνδείκνυμι* in line 278 and *φαίνω* here are used in the present tense. My translation does not show this. For *ἱερὰς* some write *ἱρὰς*, but this is unnecessary. *ἱερὸς* is often pronounced as a disyllable, like *πόλεως* and some similar words.

304. *κατακεκρᾶκτα* Hermann, Dobree, Dindorf (in notes), Weise, Holden, Green, Kock, and Blaydes. *κεκρᾶκτα* R. V., the MSS. generally, and vulgo. *κρᾶκτα* P. Meineke, Velsen, Van Leeuwen. (In each case the accent on the penultimate is sometimes the circumflex, and sometimes the acute.) Generally in these cretico-paeonic systems, cretics and paeons are intermingled and interchangeable, but that is not the case here. Here every cretic has its proper place, and so has every paeon. A cretic in the Strophe cannot correspond with a paeon in the Antistrophe, and vice versa. See the scheme of the Ode 386 infra. Every proposal which ignores this rule stands self-condemned; and such readings as *καὶ κεκρᾶκτα* and *καὶ κρᾶκτα* and such emendations as Hall and Geldart's ingenious *καὶ κεκράχθ', οὗ θράσους* must be peremptorily ruled out. See the Commentary.

312. *ἐκκεκώφωκας* Reiske, Porson (at Orestes 1279, where see his note), Meineke, Velsen (not Zacher), recentiores, except Zacher and Green. *ἐκκεκώφηκας* R. V. P[1]. P[2]., the MSS. generally, and vulgo. *ἐκκεκώφευκας* P. Zacher.

313. *φόρους* R. V. and all the MSS. except M., and vulgo. *πόρους* M. Fracini, Gelenius, Portus, and all subsequent editors before Bekker; and Weise and Bothe afterwards.—*θυννοσκοπῶν* MSS. vulgo. Kock and Bergk suggested *θυννοσκοπεῖς*, but (except Kock) Meineke is the only editor who has brought it into the text.

319. *νὴ Δία κἀμὲ κ.τ.λ.* This seems a very simple line, but it has given rise to much discussion. In the first place, who is the speaker? *Demosthenes*, according to the MSS. and editions generally. *The Chorus*, according to Beer, Bergk, Meineke, and Holden. *Nicias*, according to Elmsley (Classical Journal vi. 223), Dindorf, Bothe, and Green. I have in the Commentary given my reasons for following Elmsley. Then in all the MSS. except R. and in all editions before Brunck the *νὴ Δία* is preceded by a *καὶ*. Tyrwhitt proposed to strike out the unmetrical *καὶ*,

and it does not appear in Brunck or any subsequent edition except Weise. I think, however, that Bentley also meant to strike it out. In the Classical Journal his marginal jotting is given as "Ald. καὶ delet." He must really have written "Ald. καὶ dele." This leaves νὴ Δία, a dactyl, at the commencement of a trochaic line, which in my opinion is quite unobjectionable. See Appendix to Birds 396; and to 1078 of the same play. But many object to it. Bentley proposed κἀμὲ νὴ Δία (and so Kuster also suggested, and so Brunck and Bothe in his first edition read) or else κἀμὲ τοῦτ' ἔδρασε νὴ Δί'. The elision of the α in Δία shows that he meant the Δί' to come before ὥσπερ, so that Bentley's second proposal is equivalent to Porson's κἀμὲ τοῦτ' ἔδρασε ταυτὸ, νὴ Δί', which is adopted by Velsen (not Zacher) and Van Leeuwen. Weise (always regardless of metre) has καὶ νὴ Δία με τοῦτ' ἔδρασε, Bothe in his second edition νὴ Δία τόδε μ' ἔδρασεν. Dindorf reads νὴ Δὶ, on the theory that Δὶ is used for Δία. Blaydes has κἀμὲ, νὴ Δί' αὐτὸ τοῦτ' ἔδρασεν. Meineke (V. A.) suggests νήχι κἀμὲ. *Risum teneatis, amici?* But all the rest, I think, follow as I have done the reading of R. which is in truth the reading of all the MSS. For the initial καὶ in my opinion merely stands for κλ, that is, Cleon. In these slanging matches the speeches as a rule alternate between the Sausage-seller (ἀλλ.) and Paphlagon (κλ): and I suspect that after the Sausage-seller's last speech some old copyist very naturally prefixed κλ to this, which, when the error was discovered and the speech attributed to Demosthenes, survived in the form καὶ. There is still another question on the line. καταγέλων MSS. vulgo (except that it is sometimes written καταγέλον). καὶ γέλων Elmsley, Dindorf (in notes), Meineke, recentiores, except Green, Hall and Geldart, and Neil.

325. προστατεῖ ῥητόρων Bentley, Hermann, Bothe, Dindorf, recentiores, except Bergk and Merry. προστατεῖ τῶν ῥητόρων (contra metrum) MSS. all editions before Bothe's first; and Bekker, Bergk, and Merry afterwards.

326. ἀμέλγεις V. and all other MSS. except R. and vulgo. ἀμέλγει R. Bekker, Dindorf, Bergk, and Green. Bothe in both editions reads ἀμέργεις, which is followed by Velsen and Merry. Kock preferred ἀμέργει, which is read by Meineke, Holden, Kock, Blaydes, and Neil. But in reality ἀμέλγειν is, and ἀμέργειν is not, suitable to the sense of the passage. ἀμέργειν is *to pluck* or *gather* (as from a tree or shrub), which does not give the signification required. The Chorus mean that Paphlagon *robs* or *drains dry* the wealthy strangers, a meaning admirably expressed by ἀμέλγειν.

327. Ἱπποδάμου. all the MSS. and all the editions, except that Bothe in his second edition reads Ἱπποδαμίδου. It appears from the Scholiasts that some read Ἱππόδαμος. Compare Appendix to Frogs 422. But a difficulty arises from the fact that the name here has the penultimate long. Fritzsche (De Socrat. vet. Comicorum, p. 215) thinks that it is the Doric form of Ἱππόδημος, like Εὔδαμος for Εὔδημος in Plutus 884, and quotes other Attic names in which the same Doricism occurs. And to this

view Meineke (V. A.) and others subscribe. On the other hand Hermann proposed to read Ἱπποδάμνου, Schneider Ἱπποδάμου μοι, Velsen Ἱπποδάμου σε, and so on. For λείβεται (MSS. vulgo) Van Eldik proposed λείπεται, and Van Leeuwen reads θλίβεται.

330. πάρεισι R. V. P. P[2]., the MSS. generally, Brunck, recentiores. πάρεστι P[1]. all editions before Brunck. But Bentley had suggested παρελθὼν, and Tyrwhitt χ' ὑπερέσται.

331. πανουργίᾳ R. V. P. P[2]., the MSS. generally, Junta, Bentley, Brunck, recentiores. ἐν πανουργίᾳ P[1]. F[2]. F[8]. and all editions, except Junta, before Brunck.

333. ὅθενπέρ εἰσιν R. V. and all MSS., except P. and M., and vulgo. ὅθεν πάρεισιν P. M. Brunck, Invernizzi.

338. ΑΛΛ. μὰ Δία R. V., the MSS. generally, Bentley, Bothe, Bekker, recentiores. ΑΛΛ. οὐ μὰ Δία F[2]. F[8]. all editions before Bothe's first.

339. ἀλλ' αὐτὸ κ.τ.λ. This line is placed here by R. and all recent editors. It comes after 336 in the other MSS. and in all editions before Invernizzi. No doubt the error arose from the circumstance that the words οὐκ αὖ μ' ἐάσεις commence the preceding line in each case.

340. ἐγὼ οὐ παρήσω Tyrwhitt, Bothe, Fritzsche (at Thesm. 926), Bergk, recentiores, except Green. ἐγώ σ' οὐ παρήσω MSS. all editions before Brunck. σ' ἐγὼ οὐ παρήσω Bentley, Brunck, and subsequent editors before Bergk, and Green afterwards.

341. πάρες πάρες πρὸς R. V., the MSS. generally, Junta, Gormont, Grynaeus, Bentley, Bergler, recentiores. πάρες πρὸς F[2]. F[8]. all editions before Bergler.

342. ἐμοῦ λέγειν ἔναντα Bothe, Bekker, recentiores. For ἔναντα the MSS. and all editions before Bothe's first (except Brunck's) have ἐναντία. Brunck reads λέγειν ἐναντίον ἐμοῦ. Burney proposed the more rhythmical λέγειν ἐναντίον μου. Bentley conjectured ἐναντί for ἐναντία, and Reisig proposed ἐμοῦ γ' ἐναντί' εἰπεῖν. Kock would change λέγειν into βλέπειν.

344. σὺ πρᾶγμα F. Hermann, Bergk, recentiores, except Green and Blaydes. σοι πρᾶγμα R. τι πρᾶγμα P[1]. F[2]. all editions before Bergk; and Green and Blaydes afterwards. But the other MSS. have simply πρᾶγμα (without σὺ, σοι, and τι). Blaydes reads εἴ τι πρᾶγμα προσπέσοι σοι.

346. ὅ μοι πεπονθέναι δοκεῖς. P. P[2]. I. F[2]. F[8]. vulgo. ὅπερ πεπονθέναι μοι δοκεῖς R. V. V[2]. M. P[6]. ὅ μοι δοκεῖς πεπονθέναι δοκεῖς (which must have been intended for the reading in the text) P[1]. ὅπερ πεπονθέναι δοκεῖς F. Bergk to Velsen, Merry, Hall and Geldart, and Neil. But μοι, which seems to be necessary, is found in every MS. except F.; and ὅπερ, which is rather out of place here, is probably borrowed from the latter part of the line.

347. κατὰ ξένου μετοίκου MSS. vulgo. The conjunction of these two words is rather surprising, and various conjectures have in consequence been put forward. Meineke (V. A.) proposed either κατ' ἀξένου μετοίκου (which he suggests may mean "a friendless sojourner") or else κατὰ ξένου ἢ μετοίκου, but this particularization in an unimportant matter savours rather of a pedant than of a poet; it is however adopted by Van Leeuwen. Velsen reads

κατ' Ἀξένου μετοίκου, "against a sojourner named Axenus." Müller-Strübing proposes κατ' ἀπροξένου μετοίκου, Sharpley (Class. Rev. xix. 58) κατ' ἀσθενοῦς μετοίκου, and Kaehler κατ' ἀξίου μετοίκου. But the MS. reading is no doubt what Aristophanes wrote. See the Commentary.

353. ἀνθρώπων τιν' F. Frischlin, Brunck, and subsequent editors (except Dindorf) before Bergk; and Velsen, Kock, Merry, Blaydes, and Van Leeuwen afterwards. ἀνθρώπων τίν' R. V. and all the other MSS. and vulgo.

354. ἀκράτου R. Bekker, recentiores. ἄκρατον V. V². F. I. M. P¹. P². P⁶. editions before Bekker. ἄκρατα P. F⁵.

357. ἐπιπιὼν R. Bekker, recentiores, except Weise and Bothe. ἐκπιὼν V., the MSS. generally, and vulgo. πιὼν P¹.

360. ἐκροφήσεις MSS. vulgo. Elmsley (at Ach. 278) preferred ἐκροφήσει, on the ground that in Wasps 814 we have the form ῥοφήσομαι. But this is a very inadequate ground, since many verbs have a future in both the active and the middle forms. And it may have been the feeling that he had been a little too hasty in this and a few other matters that caused Elmsley to suppress his edition of the Acharnians. Yet in reliance on his great authority the unanimous verdict of the MSS., both here and elsewhere, has been overruled by Dindorf and almost all subsequent editors, except Bergk and Merry. Dr. Rutherford (New Phrynichus, § 302, pp. 392, 393) merely restates Elmsley's view, but does not attempt to prove it. The two lines of this speech which in the MSS. and vulgo are rightly given to the Chorus are by a few recent editors transferred to Demosthenes; whilst line 366 by R. rightly given to Demosthenes is by some absurdly transferred to the Chorus.

365. δέ γ' Brunck, recentiores, except Invernizzi. The MSS. and other editions have either δέ τ' or δ' alone.—ἐξέλξω Porson, Bothe, Bekker, Meineke, recentiores, except Merry. ἐξελλέγξω R. Invernizzi. ἐξελῶ V. and the other MSS. (save that in F¹. and F⁶. it has been altered into ἐξολῶ) and vulgo.—τῆς πυγῆς R. V². M³. P⁶. Brunck, recentiores, except Zacher. τῆς πυγμῆς P. M². τῇ πυγῇ V. M. I., most of the other MSS., all editions before Brunck; and Zacher afterwards.

366. τἄρ' Bothe, Bergk, recentiores. γὰρ MSS. all editions before Brunck; and Bekker and Dindorf afterwards. γ' ἄρ' Brunck, Invernizzi, Weise.

367. 'ν τῷ ξύλῳ, Elmsley (at Ach. 343), Dobree, Dindorf (in notes), Bergk, recentiores. τῷ ξύλῳ (without 'ν) MSS. editions before Bergk.

373. παρατιλῶ R. Invernizzi, recentiores, except Weise. περιτιλῶ V. and the other MSS. and editions.

374. πρηγορεῶνα MSS. vulgo. Bentley suggested πρηγορῶνα, which is read by Dindorf and most subsequent editors, but not by Bergk, Zacher, Hall and Geldart, or Neil. Cf. Birds 1113.

382. πυρός γ' P¹. P². F¹. M². and all printed editions except as hereinafter mentioned. R. V. and the remaining MSS. have πυρὸς without the γ'. Velsen changed the γ' into θ', and is followed by Blaydes and Van Leeuwen, but the γ' is far better.

383. λόγοι τῶν. These words are not found in the MSS. or editions; they

are an addition by Godfrey Hermann, necessary both for the sense and for the metre.

385. ἦν ἄρ' οὐ R. M. Invernizzi, recentiores, except Weise. οὐκ ἄρ' ἦν V., the MSS. generally, Brunck and Weise. οὐκ ἦν all editions before Brunck. While the text was in this state Bentley suggested the insertion of ἄρ' between οὐκ and ἦν; but it is quite wrong to quote him as preferring that reading to ἦν ἄρ' οὐ.

386. οὐδαμῶς. I have inserted this word, in brackets, not as a restoration of what Aristophanes really wrote, but merely to show what is required to satisfy the metre. A cretic has slipped out after ὧδ', if we should not rather treat ὧδ' itself as corrupt, and say that a third epitrite — — ∪ —, commencing with a vowel, has slipped out after φαῦλον. Bergk proposed to insert, after ὧδ', the words οὐδ' ἐλαφρόν, and this is followed by Merry and Blaydes; Velsen proposed ἀλλὰ καλόν, and Wecklein φαῦλον ὅσα γ' ὧδ' ἰδεῖν. But all these conjectures are metrically unsound. The scheme of the ode is as follows (see on 304 supra):

—∪∪∪, —∪∪∪, —∪∪∪,

—∪—	—∪—
—∪—	—∪—
—∪—	—∪—
—∪—	—∪—
—∪—	—∪—
—∪∪∪	—∪—
—∪∪∪	—∪—
—∪∪∪	—∪

387. μηδὲν ὀλίγον V., the MSS. generally, and vulgo. μηδὲν ἔλαττον R. M. Invernizzi. μήδ' ἔλαττον Bothe. μηδὲν ἐλαφρὸν Dindorf.

389. ὡς ἐὰν R. F. M. F[1]. I[1]. V[2]. Grynaeus, Bentley, Brunck, recentiores. ὡς ἂν V. P. P[1]. P[2]. P[6]. F[2]. F[5]. all editions (except Grynaeus) before Brunck.

394. ἀφανεῖ V. and the MSS. generally, and vulgo. ἀφάνει R. Rapheleng, a mere clerical error, I fancy. ἀφαίνει Zacher (after Ribbeck). Blaydes suggests ἀφεύει, which would be quite out of place.

396. καθήμενον MSS. vulgo. "Dedi καθημένου, quod sensus postulare videtur" Blaydes. But of course τὸ τοῦ Δήμου πρόσωπον is a mere periphrasis for ὁ Δῆμος; and, for the matter of that, it was Demus himself and not his πρόσωπον who μακκοᾷ, supra 62.

400, 401. These two lines are given by the MSS. and older editions to one of the actors, Demosthenes or Cleon. But apart from the corresponding lines in the strophe being continued to the Chorus, it is obvious that the Chorus alone could have spoken line 401. They have, therefore, been restored to the Chorus by Bothe, Dindorf, Bergk, and all subsequent editors.

400. ἐν Κρατίνου P[1]. Bos (Ellips. p. 8), Elmsley (at Ach. 1222), Bergk, recentiores, except Kock, who reads τῶν Κρατίνου. ἐν Κρατίνου R. V. all other MSS. and vulgo.

401. προσᾴδειν MSS. vulgo. Hermann suggested πρὸς ᾄδειν, Cobet ὑπᾴδειν, and Bergk παρᾴδειν.—τραγῳδίαν MSS. (except R.) vulgo. τραγῳδία R. τραγῳδίᾳ Meineke, apparently with the co-operation of Cobet; "τραγῳδίᾳ ego et Cobetus." This seems to be nonsense. For a Tragic Chorus does not sing *an accompaniment* to the Tragedy; it sings the Tragedy itself, that is, the choral parts of it. Yet this absurdity is introduced

into the text not only by Meineke himself, but by Holden, Velsen, Kock, Merry, Blaydes, Hall and Geldart, and Van Leeuwen. And Blaydes attempts to support it by such expressions as προσᾴδειν κιθάρᾳ and προσαυλεῖν, but in those cases the voice is an accompaniment to the lyre, and the pipe is an accompaniment to the song; whilst here the Chorus sing the play, not *to* the play.

407. Ἰουλίου MSS. vulgo. Bothe proposed Ἰουλιήτην which Velsen reads. Meineke reads Βουλίου, and so Holden and Green. Ἰουλιέα Zacher after a conjecture of Schnitzer.—οἴομαι P¹. F². a corrector of F¹. and all printed editions except Junta. οἶμαι R. V. and all the other MSS. and Junta.—πυροπίπην I. P². and a corrector of F⁵. Dindorf (in notes), Bothe (2nd ed.), Bergk, Meineke, Merry, Zacher, Blaydes, Hall and Geldart, and Neil. And πυροπίτην the reading of R. F. P. is clearly intended for πυροπίπην, just as in the edition called Scaliger's πυρροπίτην is a mere mistake (corrected in the next edition) for πυρροπίπην. πυρροπίπην V., the MSS. generally, and vulgo.

408. ἰηπαιωνίσαι R. Suidas (s.vv. ὦ περὶ πάντα) Brunck, recentiores. ἰὴ παιὼν ᾆσαι V. M. I. I¹. F. F¹. ἰὴ παιῶν' ᾆσαι P. P². P⁶. F⁵. καὶ παιῶνα δὴ P¹. F². F⁸. all editions before Brunck.

410. παραγενοίμην MSS. vulgo. Mehler proposed and Blaydes reads συγγενοίμην.

412. ἐκ παιδίου (*from a boy, from my youth up*) R. M. Invernizzi, recentiores, except Weise, Hall and Geldart, and Van Leeuwen. ἐκ παιδίων V., the other MSS., and vulgo.—μαχαιρίδων. Brunck adopted this form from Pollux x. 104 who says μαχαιρίδες· Ἀριστοφάνους γοῦν ἐν Ἱππεῦσιν ὁ μάγειρος λέγει "Μαχαιρίδων τε πληγάς." And it has since been found in R. and is followed by every subsequent editor except Weise. μαχαιριδίων V., the other MSS., all editions before Brunck; and Weise afterwards.

416. μάχει R. V. and all the MSS. (except P⁶. and a correction of F. which have μάχῃ) and all editions except Dindorf before Bergk; and Neil afterwards. Dindorf altered this into μαχεῖ, and is followed by Bergk and subsequent editors except Neil. But the fight between the κύων and the κυνοκέφαλλος has commenced; it is not a thing of the future. — κυνοκεφάλλῳ Dindorf, citing Phrynichus Bekkeri, p. 49. 19 κυνοκέφαλλος· διὰ τῶν δυοῖν λ οἱ Ἀττικοί, and Photius, s. v. κυνοκέφαλον· ἐν τοῖς δύο λλ λέγουσιν· οὕτως Ἀριστοφάνης, doubtless referring to this very passage. Dindorf is followed by Bergk and all subsequent editors except Van Leeuwen. κυνοκεφάλῳ R. V., the MSS. generally, and vulgo, and so Van Leeuwen. κυνοκεφαλίῳ Bothe in his second edition. Several suggestions have been made for the purpose of preserving κυνοκεφάλῳ. Burney proposed κυνοκεφάλῳ σύ, and so Meineke. Brunck proposed σύ γε κυνοκεφάλῳ. But κυνοκεφάλλῳ is obviously right.

417. καὶ νὴ Δί', V., the MSS. generally, and vulgo. νὴ τὸν Δί' R. Invernizzi, Bekker.

418. μαγείρους ἂν λέγων Bernhardy, Cobet, Holden, recentiores, except Hall and Geldart. μαγείρους λέγων R. V. the MSS. generally. μαγείρους ἐπιλέγων P¹. F². and a corrector of F⁵. and vulgo. μαγείρους ἀπολέγων Bothe in his second

edition. Bergk suggested *μαγειρίσκους λέγων*, a hopeless suggestion which Meineke inserts in his text.

421. *σοφῶς* Bentley, Bothe, Dindorf, recentiores, except Weise. *ὡς σοφῶς* MSS. editions before Dindorf (except Bothe); and Weise afterwards.

424. *τὰ κοχώνα* F. I. F². V². Bentley, Bothe, Bekker, Dindorf, Weise, Bergk, Green, Zacher. And this, of course, though the accent is misplaced, is the meaning of *τὰ κόχωνα*, the reading of R. V. P. P². F⁵. and all editions before Brunck. Aristophanes, it need hardly be said, had nothing to do with the accents; and no one could have really supposed the words to be the neuter plurals. However P¹., the work of a persistent and not very felicitous conjecturer, wrote *τὰς κοχώνας*, and so do one or two other inferior MSS., and Kuster in his notes and Brunck and Invernizzi in their texts. But since Invernizzi all editors have read the dual *κοχώνα*. The proper feminine dual of the article is *τὰ* as (practically) all the MSS. here, but *τὼ* is occasionally used for all genders, especially in the adjuration *τὼ θεὼ*, see the Appendix on Thesm. 285; and Cobet, who was always unable to grasp the fact that language is not a machine-made article, governed by a set of cast-iron rules, but the product of innumerable minds, and susceptible of infinite anomalies and varieties, took upon himself not to prove, but to assert, that Attic writers never use *τὰ* for the feminine, a position contradicted by every known fact. Nevertheless Meineke and all subsequent editors, except as aforesaid, have followed this shallow assertion like a flock of sheep and written *τὼ κοχώνα*.—*ἀπώμνυν* V². Bentley, Brunck, recentiores. *ἀπώμνυον* R. V., the other MSS., and all editions before Brunck.

430. *καθιεὶς* MSS. vulgo. *καθειμένως πνέων* is the Scholiast's explanation; "subaudi *ἐμαυτόν*" Brunck. Dawes proposed to read *καταείς*; and Porson for *καὶ μέγας καθιεὶς* would read *Καικίας μέγας τε*; but neither of these suggestions has found any favour.

433. *κελεύσας* R. F². Invernizzi, recentiores, except Neil. *κελεύων* the other MSS. and editions.

437. *Καικίας* F. Kuster (in notes), Dawes, Brunck, recentiores, except Invernizzi. *κακίας* R. V., the MSS. generally, all editions before Brunck; and Invernizzi afterwards.

438. *Ποτιδαίας* MSS. vulgo. The second syllable is long, and the name is found in inscriptions spelled *Ποτειδαίας*, and F. Thiersch suggested that it should be so spelled here. This is adopted by Meineke and all subsequent editors except Green.

440. *τοὺς τερθρίους* R. M. Scaliger, Porson, Invernizzi, recentiores, except Weise. *τούς τε θρίους* or *τοὺς τεθρίους* V. and the other MSS. *τούς τε θρίους* all editions before Portus; *τοὺς δὲ θρίους* Portus and all subsequent editions before Brunck. *τοὺς δὴ θρίους* Brunck, Weise. But all the time the passage was properly understood; the Scholiast's explanation (of *τεθρίους*) being taken to apply to *θρίους*.

442. [*δωροδοκίας*]. This word is not in the MSS., and the words *φεύξει γραφὰς ἑκατονταλάντους τέτταρας* are in almost all the editions written as a single senarius. Invernizzi was the first to

write them in two lines (the first being merely φεύξει γραφὰς), and Dindorf in his notes does the same, marking a lacuna before φεύξει. That is followed by Kock and Blaydes; but Meineke, Holden, Velsen, and Hall and Geldart mark the lacuna after γραφὰς, which cannot be right. Meineke suggests φεύξει γραφὰς σὺ δειλίας, which is read by Merry. Van Leeuwen reads αὐτὸς μὲν οὖν, an interpolation almost as idle as that which Blaydes suggests but does not read, viz. οὐ βούλομαι, or that which Bergk also suggests without reading, ἐὰν δὲ μή. Kock's λιποταξίου is far better. When I suggested that the line should commence with δωροδοκίας, I had no idea that Göttling (whoever he may be) had proposed that the line should end with that word. I think that all editions not mentioned above, including Neil's, gave the two lines as one senarius.

453. ἀνδρικώτατα καὶ (ἀνδρικῶτα R. which the accent shows to be a mistake for ἀνδρικώτατα) V. P. I. F. F[1]. F[5]. P[1]. P[2]. P[6]. M[1]. M[2]. Brunck, Invernizzi, Bothe, Bekker, Weise, Bergk, Merry, and Neil. ἀνδρικώτατα (without καὶ) M. all editions before Brunck; and Dindorf and Green afterwards. But Dindorf suggested ἀνδρειότατα καὶ, which is adopted by Meineke, Holden, Velsen, Kock, and Hall and Geldart. Elmsley proposed ἀνδρικώτατ' εὖ, and Reisig ἀνδρικώτατ' αὖ which Blaydes adopts. Blaydes himself makes ten conjectures, one of which ἀνδρικῶς τε καὶ is brought into the text by Van Leeuwen.

459. θ' ὑπῆλθες V., the MSS. generally, and vulgo. τ' ἐπῆλθες R. Bekker, Dindorf, Green, Kock, Van Leeuwen, and Neil. But ἐπῆλθες does not, and ὑπῆλθες does, imply the success of their champion.

463. γομφούμεν' αὐτὰ R. M. Bekker, recentiores, except Weise. γομφούμενα τὰ V. P. F. F[1]. F[5]. P[2]. P[6]. V[2]. M[1]. M[2]. Junta, Gormont. γομφούμενά γε τὰ P[1]. (correcting as usual) and F[2]., all other editions before Invernizzi; and Weise afterwards. γομφούμεν' αὖ τὰ Invernizzi, giving it as R.'s reading.

464. οἴμοι, σὺ δ' οὐδὲν κ.τ.λ. At the suggestion of Hermann this line is removed from its place here, and inserted between lines 467–8, by Bergk, Meineke, Holden, Velsen, Kock, Merry, Van Leeuwen, and Neil. This seems quite wrong. It makes the Chorus complain of their champion, which is not by any means their cue. They are alarmed at Paphlagon's metaphors, and hope that the Sausage-seller will be able to repay them in kind. This he at once proceeds to do; but of course before producing his "wheelwright" metaphors, it is necessary to lay a foundation for their use.

465. μ' ἐν Ἄργει γ' οἷα. Except that R. P. P[6]. have μὲν for μ' ἐν, and that R. and P[6] are the only MSS. which insert the γ', this is the reading of all the MSS. The γ' is omitted in all the editions before Bothe's first, and by Bekker, Dindorf, and Weise, so leaving an hiatus between Ἄργει and οἷα. In this state of things Porson made two proposals: (1) to read ἐν Ἄργει μ' οἷα, which is adopted by Bothe, Meineke, and Green, or (2) μ' ἐν Ἀργείοις ἅ, which is adopted by Bergk, Holden, Merry, Blaydes, and Van Leeuwen. But this second alternative consorts ill with the general tone of the

speech, which means that he did *not* deal with the Argives; the repetition of the name Ἀργείοις in two successive lines would be very clumsy; whilst the word ἐκεῖ two lines below seems to show that the *locality* has already been mentioned. The remaining editors read as in my text.—πράττει Bentley, Brunck, recentiores, except Hall and Geldart, Van Leeuwen, and Neil, who follow the πράττεις of the MSS. and editions before Brunck. But though the change from the second to the third person, and vice versa, is common enough in Aristophanes, the Sausage-seller here seems to address the Chorus throughout; and only to turn to Paphlagon in line 472.

477. ἐν τῇ πόλει R. P. P[6]. Invernizzi, Bekker, Dindorf, Bergk, Holden, Velsen, Green, Van Leeuwen. ἐπὶ τῇ πόλει V., the remaining MSS., and vulgo. Cobet suggests, I do not know why, τὰς ἐν πόλει, which is brought into the text by Meineke, and Hall and Geldart. See the Commentary.

482. γνώμην R. Invernizzi, recentiores, except Dindorf, Weise, Green, Zacher, Hall and Geldart, and Van Leeuwen. ψυχὴν V., the other MSS., all editions before Invernizzi; and those excepted above afterwards.

483. νυνὶ διδάξεις MSS. vulgo. In P[2]. there is a marginal reading νυνὶ δὲ δείξεις, which is adopted by Brunck and Bothe, and (with δὲ changed into γε) by Meineke, Holden, Velsen, Merry, Hall and Geldart, and Van Leeuwen; but is far more prosaic than the uniform reading of the MSS.—τότε V. and all the MSS. except R., and vulgo. ποτὲ R. Invernizzi, Bekker, Dindorf, Holden, Green, and Blaydes.

484. τὰ κοχώνα R. and the editors who read the same in 424 supra. τὰς κοχώνας MSS. (except R.) and vulgo. τὼ κοχώνα the editors who so read in 424.

488. ὡς ἔχω MSS. vulgo. ἃς ἔχω Kock after a conjecture of O. Schneider.

491. ἐξολισθάνειν R. V. Porson (referring to Dawes at Lys. 678), Bothe, Bekker, recentiores, except Weise. ἐξολισθαίνειν the MSS. generally, the editions before Bothe's first; and Weise afterwards.

492. ταυταγί R. Brunck, recentiores. ταῦτά γε V., the other MSS., and all editions before Brunck.

496. διαβάλλειν R. V., the MSS. generally, and vulgo. καταβάλλειν (or καταβάλλει) P. F[1]. F[5]. M[2]. and a corrector of F. Brunck, Bothe, Weise, and Blaydes.

503. ὑμεῖς δ' ἡμῖν MSS. vulgo. ὑμεῖς δ' ἡμῶν Brunck, Bekker, Velsen.—πρόσχετε (or πρόσσχετε) Bentley, Bothe, Dindorf, recentiores, except as hereinafter mentioned. προσέχετε MSS. all editions before Bothe's first; and Weise, Bergk, Zacher, Hall and Geldart, and Neil afterwards.

504. τοῖς τ' ἀναπαίστοις Grynaeus, an edition which more than once alone preserves the genuine reading. Καὶ τοῖς ἀναπαίστοις P. F. F[1]. F[5]. Junta, Gormont. τοῖς ἀναπαίστοις R. V., the other MSS., and vulgo. The last four lines of this Commation have been severely treated by editors. The words ὦ παντοίας . . . καθ' ἑαυτούς, combined into one line, make an ordinary anapaestic tetrameter catalectic; and the preceding line and a half have been variously compelled to come into the same metre. Hermann wrote them ὑμεῖς δ' ἡμῖν πρόσχετε τὸν νοῦν καὶ τοῖς ἡμῶν ἀναπαίστοις. Meineke,

Holden, and Velsen (not Zacher) *ὑμεῖς δ' ἡμῖν πρόσχετε τὸν νοῦν χαίροντες τοῖς ἀναπαίστοις.* All these omit the words *ὦ παντοίας . . . καθ' ἑαυτούς.* Others have both anapaestic tetrameters, Hirschig reading the first line as *ὑμεῖς δὲ τέως πρόσχετε τὸν νοῦν τοῖς ἡμετέροις ἀναπαίστοις*, and so Blaydes, except that for *δὲ τέως* he retains *δ' ἡμῖν*, whilst Van Leeuwen reads the last three words as *τοῖς ἀναπαίστοις ἐπιοῦσιν.* The tetrameters so concocted are added to the Parabasis Proper, where they seem somewhat out of place. The appeal *ὑμεῖς δ' ἡμῖν κ.τ.λ.* corresponds to the *ὑμεῖς δὲ τέως* in the Commation of the Wasps (line 1010).

506. *καθ' ἑαυτούς* MSS. vulgo. *καθ' ἑορτάς* Van Leeuwen from a conjecture of Deventer.

508. *λέξοντας ἔπη πρὸς* R. M. Invernizzi, recentiores, except Weise. *ἐπιλέξοντας ἐς* I. *ἔπη λέξοντας ἐς* V. V². P. P¹. P². P⁶. F. F¹. F². F⁵. and (with *γ'* inserted after *λέξοντάς*) all editions before Invernizzi; and Weise afterwards. But Bentley had already pointed out that the author of one of the arguments to the Clouds quotes the line as in the text. And Porson, Class. Journal v. 139 (in a short review of Brunck's Aristophanes), relying on the same authority, and referring to Ach. 629 and Peace 735, insisted on substituting *πρὸς* for the *γ' ἐς* of the vulgar reading; and nearly twenty years afterwards in his Preface to the Hecuba, p. 54 proposed to read the whole line as in the present text.

510. *τοὺς αὐτοὺς ἡμῖν* R. V. and all the MSS. except M. and P¹. and all the editions except Bergler and Blaydes. *τοὺς αὐτοὺς ὑμῖν* M. P¹. Burmann (in Bergler's edition, but without Bergler's authority, and apparently by a mere clerical error), Blaydes. "Praestat, opinor, *ὑμῖν*: namque in Parabasi idem est Chorus ac Poeta" Blaydes. This is really an astonishing remark; every line in this section of the Parabasis is distinguishing between the Chorus and the poet; and the same is the case in almost every Parabasis. Moreover *ὑμῖν* destroys the very point of the passage, which means that the poet and the Knights are combined in detesting the demagogue. That is why they are willing to act as his Chorus.

512. *ἃ δὲ* R. V., the MSS. generally, and vulgo. *ὃ δὲ* P¹. Blaydes, which certainly gives a simpler construction.

513. *ὡς* MSS. vulgo. "forte *πῶς*" Bentley. And this is adopted by Meineke and all subsequent editors except Green, and Hall and Geldart. But it does not seem at all necessary.

514. *ἐκέλευε* R. M. F. Bekker, recentiores, except Weise and Bothe. *ἐκέλευσε* V. and the other MSS. and vulgo.

526. *πολλῷ ῥεύσας ποτ' ἐπαίνῳ* MSS. vulgo. Although the only editor that has altered the text is Velsen who, following a conjecture of Kayser, substitutes *βρίσας* for *ῥεύσας*, yet these words, and especially the participle *ῥεύσας*, which is supposed on what seem to me insufficient grounds to be inadmissible in Attic of this date, have given offence to many scholars. Bergk proposed *ὡς πολλῷ βρίσας ποτ' ἐπαίνῳ Διὰ τῶν φελλέων πεδίων ἔρρει.* Meineke *ῥεύματι πολλῷ ποτ' ἀείνως.* Fritzsche (Quaest. Aristoph. 259) had previously proposed *ῥέψας.* Kock suggested *πρέψας*, O. Schneider *βρύσας*, Hultzsch *λάβρος.* Blaydes offers fifteen conjectures. Dr.

Verrall (Class. Review, xvi. p. 9) would read πόλλ' ἱρεύσας ποτ' Ἐπαίνῳ, "having formerly offered many thanksgivings to Applause, that is to say, having celebrated with sacrifice many a dramatic success and dedication of the prize," a conjecture, says Herwerden (V. A.) "doctior et acutior quam probabilior." Herwerden himself proposed, but in his V. A. withdrew, πολλῷ ῥῷ τῶν ἐπινοιῶν.

527. καὶ τῆς στάσεως MSS. vulgo. κἀκ τῆς στάσεως is proposed by O. Schneider and read by Blaydes. The word ἀφελῶν in the early part of the line has also met with some criticism. Bergk, as we have seen, would substitute φελλέων, a word which, as Meineke observes (V. A.) "neque adjectivé dici, neque duabus syllabis efferri potest." Hultzsch, still more absurdly, would read ἄφρων διὰ τῶν πεδίων, while Meineke faintly hints at changing ἀφελῶν into μεγάλων and Herwerden (V. A.) into ἀφνεῶν. But if these gentlemen would only think, for a moment, of our poet's meaning, they would see that ἀφελῶν is really the very word required. The volume of Cratinus's popularity flowed on without a ripple; there were in its bed neither stones, ridges, nor other obstacles to ruffle it.

534. δίψῃ R. I. F[1]. P[1]. P[2]. vulgo. δίψει V. M. and several other MSS. (but some have both readings, one above the other) Brunck, Invernizzi, Bothe, Weise.

536. τῷ Διονύσῳ MSS. vulgo. τῷ Διονύσου Elmsley (at Ach. 1087), Velsen, Kock, Merry, Van Leeuwen, and Neil. Meineke for μὴ ληρεῖν conjectures μακληρεῖν, "admodum infeliciter" as Van Leeuwen says.

539. στόματος μάττων MSS. vulgo. Zacher conjectures σταιτὸς μάττων and Van Leeuwen σταιτὸς πλάττων, but neither has altered the text.

540. μόνος MSS. vulgo. Van Leeuwen conjectures μόλις.

546. παραπέμψατ' ἐφ' R. V. and practically all the MSS. and vulgo; though one or two MSS. have (unmetrically) either παραπέμψαντες ἐφ' or παραπέμψαντος ἐφ', and Junta inserts ἐς before ἐφ': Bentley said "an legendum παραπέμψατέ θ'?" but adds "At Suidas ἐφ'." Blaydes however reads παραπέμψατέ θ'. Kock suggested παραπέμψατέ τ' ἐν δέκα.

550. μετώπῳ R. V. and all the other MSS. and vulgo. προσώπῳ a corrector of M. Brunck (apparently a clerical error), and Bothe.

564. παρεστός. R. M. F[1]. Scaliger (in notes) Bekker, Dindorf, Bergk, recentiores, except Van Leeuwen. παρεστώς· V. F. F[5]. P. P[1]. P[2]. I. all editions before Bekker; and Weise, Bothe, and Van Leeuwen afterwards. Reiske proposed πρόσθε παρεστώς, and Blaydes πλεῖστα παρεστώς.

569. οὐ γὰρ οὐδεὶς πώποτ' R. M. Invernizzi, recentiores, except Weise, Blaydes, and Van Leeuwen. κοὐδεὶς οὐδεπώποτ' P[1]. F[2]. all editions before Invernizzi; and Weise afterwards. While the text was in this condition Bentley suggested κοὔτις οὐδεπώποτ' and so Porson. οὐδεὶς γὰρ πώποτ' V. P. F. I. and many MSS. οὐδὲ εἷς (or οὐδεεὶς) γὰρ πώποτ' Cobet, Blaydes, Van Leeuwen.

570. ἠρίθμησεν R. V. and all MSS. and editions except Frischlin. And so Suidas s. v. ἠρίθμησεν. But one MS. of Suidas has ἠρέμησεν, which Frischlin reads and Kuster would have preferred to read here.

572. τοῦτ' R. F[2]. Frischlin, Invernizzi,

Bekker, recentiores. ταῦτ' V. and the other MSS., and all other editions before Invernizzi.

574. ἐρόμενος MSS. vulgo. "Qu. ἑλόμενος, sc. φίλον vel προστάτην?" Dobree.

578. μόνον R. V. P. P¹. P²., the MSS. generally, Kuster (in notes), Brunck, recentiores. μόνως F². all editions before Brunck.

589. χορικῶν ἐστιν MSS. vulgo. χορικῶν μοὔστιν Velsen (not Zacher). Wilamowitz proposed Χαρίτων ἐστιν which Kock reads.

598. οὐκ ἄγαν MSS. vulgo. Herwerden proposes οὐ τόσον, which Blaydes brings into the text. Mr. Richards (C. R. xv. 386) observes that "Attic prose and Comedy do not use τόσος for τοσοῦτος," and himself proposes to commence the following line by ὡς δ' ὅτ', connecting the ὡς δ' with ἀνεβρύαξαν in line 602, and treating ὅτε . . . κρόμμυα as a subordinate clause. But the MS. reading seems to mean "Their feats ashore we do not view with very great wonder, as we do their feats afloat."

600. καὶ σκόροδα M. P¹. F². vulgo. The καὶ before σκόροδα is omitted by R. V. and all the other MSS. Bergk proposed, but did not read, σκόροδ', ἐλάας, κρόμμυα, and so Meineke and Velsen (not Zacher) read. Blaydes substitutes δέ γε for the καὶ, and Mr. R. T. Elliott proposes δὲ δή.

602. ἀνεβρύαξαν MSS. vulgo. ἀνεφρυάξανθ' Walsh (in a note to his translation), Zacher, Blaydes, and Van Leeuwen. And it may be that the poet selected the word ἀνεβρύαξαν on account of its similarity to the other word; but he is careful in this Antepirrhema to attribute human not equine qualities to the horses.

604. εἶτα δ' R. M. Invernizzi, recentiores. εἶτά γ' V. and the other MSS. and all editions before Invernizzi.—νεώτατοι R. M. Invernizzi, recentiores, except Bothe, Weise, Zacher, Blaydes, Hall and Geldart, and Van Leeuwen, who with the other MSS. and the editions before Invernizzi read νεώτεροι.

605. στρώματα V. and all the MSS. except R., and all editions. βρώματα R. which is very possibly right.

608. ἔφη R. M. P. F. F¹. F⁵. Junta, Gormont, Cratander, and all subsequent editors before Gelenius, Frischlin, Brunck, recentiores. ἔφθη V. I. P¹. P². V²., a corrector of F. and of M., Aldus, Fracini, Junta II, Gelenius, and all subsequent editors before Brunck. Bergler indeed in his notes restored ἔφη, but Burmann, his editor, retained ἔφθη.

609. μήτ' ἐν βυθῷ. So all the MSS. and all editions before Brunck. Brunck silently changed μήτ' into μηδ', and is followed by all subsequent editors except Invernizzi, Zacher, Blaydes, and Hall and Geldart.

610. μήτε γῇ Bentley, Brunck, recentiores. μήτ' ἐν γῇ MSS. editions before Brunck. There is precisely the same error in Acharnians 533.

614. ἠγωνίσω MSS. vulgo. Cobet and Bergk suggested ἠγώνισαι, which is read by Meineke, Zacher, and Van Leeuwen.

616. ἄξιόν γε P¹. F². vulgo. ἄξιον (without γε) R. V. and the other MSS. Junta, Invernizzi, Blaydes. ἄξιόν τι Velsen (not Zacher).

617. ἀμείνον' Bergler (in his notes, disregarded as usual by Burmann), Bothe, Dindorf, recentiores. ἄμεινον MSS. all editions (except Bothe) before Dindorf.

618. ἐργασάμεν' Bentley, Bothe, Bek-

ker, recentiores. εἰργασμέν' MSS. all editions before Bothe's first.

619. ἅπαντα MSS. vulgo. Bentley, with great probability, would read this line -θοις ἅπαν μοι σαφῶς, and the corresponding line, 686 infra, καὶ δόλοις ποικίλοις. See the Commentary. Bothe in his second edition adopts Bentley's suggestion in both places.

628. ἐρείδων MSS. vulgo. ἐρείπων Brunck, recentiores, except Invernizzi, Bekker, Dindorf, Bergk, Zacher, Hall and Geldart, Van Leeuwen, and Neil. Bergk suggested ἐρείκων and F. Thiersch ἐρεύγων. Blaydes offers eleven conjectures of his own, but himself adopts Brunck's. But a repetition of this kind is not unknown in these Comedies; we have ῥεύσας and ἔρρει supra 526, 527; παραδόντες and δῶμεν in Peace 729, 730.

635. τε καὶ Κόβαλοι MSS. vulgo. Dobree did not himself propose to read, but suggested that the Scholiast read, Κοάλεμοί τε. But this seems an impossible reading, since Κοάλεμοι are the Powers of Dulness, the very last Powers the Sausage-seller would invoke at this crisis. However Zacher introduces it into the text, on the supposed authority of Dobree.—Μόθων Kuster (in notes), Brunck, recentiores. Μόθωνες MSS. editions before Brunck.

637. εὔπορον MSS. vulgo. Burges conjectured εὔτροχον, and Blaydes εὔστροφον.

639. ἀπέπαρδε MSS. vulgo. Halbertsma conjectured ἐπέπαρδε, which is read by Meineke to Blaydes and by Van Leeuwen.

643. πρῶτον R. and (originally) V., the MSS. generally, and vulgo. πρῶτος V. (as corrected) and V². Bergk, recentiores, except Green, Blaydes, and Hall and Geldart. But apart from the overwhelming authority of the MSS., it was obviously a greater compliment to the Council to say that he wished to tell them *first* than to say that he wished to be the *first* to tell them.

646. οἱ δ' . . . διεγαλήνισαν R. M. (except that M. has διεγαλήνησαν), Bothe, Bekker, recentiores, except Bergk, Zacher, Kock, and Hall and Geldart. τῶν δ' . . . διεγαλήνισεν the other MSS. (except that V. has διεγαλήνησεν) all editions before Invernizzi, and Bergk, Zacher, and Hall and Geldart afterwards. ἡ δ' (scil. βουλὴ) . . . διεγαλήνισεν Kock. Invernizzi restored οἱ δ' from R., but left the verb in the singular.

648. ποιησάμενος MSS. vulgo. Bentley suggested ποιησαμένοις, and Reiske ποιησαμένους, and Velsen brings the latter word into the text.

652. ὑπονοήσας MSS. vulgo. Meineke suggested ἐπινοήσας which Van Leeuwen adopts.—εἰδώς θ' ἅμα Bothe, Bekker, Dindorf, Bergk, Holden, Green, Kock, Merry, Neil. εἰδὼς τἄμα R. εἰδώς τ' ἅμα Invernizzi. εἰδὼς ἄρα V., the remaining MSS., and vulgo. Dindorf had previously suggested εἰδώς τ' ἄρα which Velsen reads.

655. εἰσηγγελμέναις V., and apparently all the MSS. (except R.) and vulgo. The transcriber of R. was careless over this word, omitting the initial εἰς and ending with -ας instead of -αις. He found out the latter mistake and superscribed αις, but left the former uncorrected. This gave Cobet the opportunity of suggesting ταῖς ἠγγελμέναις which Meineke, but nobody else, adopts.

659. διηκοσίῃσι R. V. P. F. M. V². F¹.

F[5]. Brunck, Invernizzi, Bekker, Zacher, Neil. *διηκοσίοισι* I. P[1]. F[2]. all editions before Brunck. *διακοσίοισι* P[2]. *διακοσίαισι* (a suggestion of Dindorf) is read by Bothe, Dindorf, and (save as aforesaid) all subsequent editors. But Bergk says "forte restituendum *διηκοσίῃσι*"; the best MSS. are unanimous for that form; and these old forms were certainly sometimes, as Neil observes, retained in Attic ritual. He instances, amongst other examples, the *Ὀλυμπίοις καὶ Ὀλυμπίῃσι πᾶσι καὶ πάσῃσιν* in the sacrificial prayer, Birds 866.

667. *ἠντιβόλει* MSS. vulgo. The author of the Etymol. Magn., s.v. *ἀντιβολῶ*, after saying that *ἠντιβόλησε* is the proper form, but that some write it *ἀντεβόλησε*, adds *παρὰ Ἀριστοφάνει ἐν Ἀμφιαράῳ διὰ τοῦ ἠντεβόλησε δύο κλίσεις ὑπέστη*. He is plainly speaking of a particular and abnormal use of *ἠντεβόλησε* in one passage in the Amphiaraus, yet Cobet (N. L. 157) proposes to write *ἠντέβολει* here, and that is done by Meineke and all subsequent editors except Kock.

668. *λέγει* P[1]. F[2]. and (originally) F. all printed editions except Zacher. *λέγει πάλιν* V. P. I. V[2]. P[2]. and (as altered) F. *λέγῃ* R. Zacher. *λέγῃ πάλιν* M. M[1]. M[2]. This appearance of *πάλιν* is rather disconcerting. Dindorf thought it was borrowed from 663. Porson (at Hec. 1161) proposed to substitute it for *λέγων*, the final word in the following line; and this is done by Bothe. The *λέγων* in the following line was formerly construed with *ἀφῖκται* and applied to the Lacedaemonian herald; but Bergk punctuated after *σπονδῶν* and so made the *λέγων* apply to Paphlagon. And this has been almost universally followed.

674. *ἀφιέναι* Brunck, recentiores. *ἀπιέναι* MSS. editions before Brunck.

675. *πανταχῇ* R. Invernizzi, Bekker, Dindorf, Bergk, recentiores. *πανταχοῦ* V., all the other MSS., and vulgo.

676. *ἐγὼ δὲ τὰ κορίανν' ἐπριάμην ὑποδραμὼν* MSS. (except R.) and vulgo. R. has precisely the same line, except that for *ὑποδραμὼν* it has *ὑπεκδραμὼν*, which Invernizzi, regardless of metre, prints in his text. Bothe in his second edition omits the *δὲ* after *ἐγὼ*, and ends the line with *δ' ὑπεκδραμὼν*. A far better way of preserving *ὑπεκδραμὼν*, and at the same time improving the rhythm of the line is pointed out by Fritzsche in his note on Frogs 488 *ἐγὼ δ' ἐπριάμην τὰ κορίανν' ὑπεκδραμὼν*, and this is adopted by Meineke, Kock, Velsen, Merry, and Blaydes.

683. *πάντα τοι* R. Bekker, Dindorf, Bergk, recentiores, except Blaydes and Van Leeuwen. *πάντα δὴ* the other MSS. and vulgo; but in V. the *δὴ* was originally omitted, and is written above the line, apparently by a later hand.—*πέπραγας* R. and all the MSS. (except V.) Junta, Gormont, Bentley, Brunck, recentiores. In V. the antepenultimate letter has been altered, it is said from *χ* to *γ*, and all editions, except Junta and Gormont, before Brunck have *πέπραχας*.

697. *περιεκόκκυσα* V. V[2]. P. P[2]. I. M. F[1]. F[3]. F[5]. vulgo. *περιεκόκυσα* F. P[1]. *περιεκόκκαυσα* R. Photius s.v. writes *περιεκόκκασα*, probably by a clerical error; and this error has been introduced into the text of Aristophanes, against the authority of all the MSS., by Dindorf, Bergk, and all subsequent editors except Neil. *κοκκύζω* is the only proper form from *κόκκυξ*, *κόκκυγος*, as

κηρύσσω from *κῆρυξ*, *κήρυκος*, and is in constant use, being indeed found twice in these very Comedies, Frogs 1380, Eccl. 31. *κοκκάζω* is a *vox nihili*.

698, 700. *ἐὰν μή σ' ἐκφάγω—ἢν μὴ 'κφάγῃς—ἢν μή σ' ἐκπίω.* The Ravenna MS. is remarkable for the frequency with which it reads *ἢν* or *ἐὰν* with an optative or indicative (Appendix to Plutus 217), and *εἰ* with a subjunctive. The present is a striking instance of the latter use. In these three cases R., and R. alone, has (1) *εἰ μή σ' ἐκφάγω*, (2) *εἰ μὴ 'κφάγῃς*, (3) *εἰ μή σ' ἐκπίω*. All the other MSS. without exception have *ἐὰν* or *ἢν*. No doubt *εἰ* was occasionally used with a subjunctive (see infra 805), but very rarely; and great as is the authority of R., it seems impossible to follow it in a case like this, where it is opposed to every other MS.

698. *Δήμητρ' ἐὰν* V. and all MSS. (except R. and M.) and vulgo. *Δήμητραν ἐὰν* M. *Δήμητρά γ' εἰ* R. Invernizzi, Bekker, Dindorf, Bergk, Holden to Merry, and Neil. *Δήμητρά γ' ἢν* Weise, Bothe. *Δήμητρ' ἔτ' εἰ* Reisig, Meineke, Zacher. The general reading of the MSS. is retained here and in 700 by Blaydes, Hall and Geldart, and Van Leeuwen.

700. *ἢν μὴ* V. and all MSS. (except R.) and vulgo. *εἰ μὴ* R. and the editors who read *εἰ* in 698.—*'κφάγῃς* MSS. vulgo. *'κφάγῃς μ'* Bothe (in his second edition), Bergk, Velsen (not Zacher), and Blaydes. —*δέ γ' ἢν μή σ'* Bentley, Blaydes, Hall and Geldart, and Van Leeuwen. *δέ σ' ἢν μὴ* V., the remaining MSS., and all editions before Portus, contra metrum. Portus rectified the metre by inserting *γ'* after *μή*, and this was the reading of all subsequent editions before Invernizzi, and Weise and Bothe afterwards. Bentley rectified it as in the text, and this turned out to be the reading of R. except that R. had *εἰ* for *ἤν*. *δέ γ' εἰ μή σ'* R. and the editors who read *εἰ* in 698. Porson proposed *δ' ἐάν σε μή*.

701. *κᾆτ' ἐκροφήσας* Seager, Dindorf, Bergk, Green, Merry, Blaydes. *κἀπεκροφήσας* MSS. vulgo. *κἂν ἐκροφήσας* Bothe (in his second edition), Meineke, Holden, Velsen, Kock. *κᾆν* Van Leeuwen.

706. *δῶ* R., the MSS. generally, and vulgo. *δοκῶ* V. V^2.

707. *φάγοις ἥδιστ' ἄν;* MSS. vulgo. But the notion that *ἐπὶ* after *φάγοις* must refer to a garnish only has proved too much for the critics, and various attempts have been made to alter the words. Only three editors however have tampered with the text, Velsen reading (after Enger) *φαγὼν ἥδοι' ἄν;* Kock *φαγὼν ἥδοιτ' ἄν;* and Van Leeuwen *μάλισθ' ἥδοιτ' ἄν;* In addition to these Bergk suggested *φάγοις γήτει' ἄν;* Meineke *φάγοις ἡσθεὶς ἄν;* O. Schneider *φάγοις ἥδιστά μ';* or *φάγοις μ' ἥδιστ' ἄν;* while Kaehler would make a more extensive alteration *ἔμ' ἴσως φάγοις ἥδιστ' ἂν ἐπὶ βαλλαντίῳ*. But see the Commentary.

711. *καὶ διαβαλῶ πλείονα* R. F. F^2. P^1. and all editions except Velsen (not Zacher). *καὶ διαβαλῶ γε πλείονα* V. P. M. I. F^1. F^5. V^3. P^2. and (as altered) F. *καὶ διαβαλῶ σε* F^1. *διαβαλὼν γε* Velsen. Others, retaining *διαβαλῶ γε*, would alter the commencement of the line, Hermann proposing for *σ' ἕλξω* to read *σ' ἄρα*, Bergk *σ' ἕλκων*, and Sauppe *δὲ σέ γε*.

712. *πείθεται* MSS. vulgo. Herwerden (V. A.) proposes *πείσεται*, but see the Commentary.

716. κἀθ' ὥσπερ V. V². P². M. F. F.¹ F². Bentley, Dawes, Brunck, recentiores. R. and the other MSS. and all editions before Brunck have καθώσπερ or καθῶσπερ.

717. ἐντιθεὶς R. V. and all MSS. except P., and all editions before Bothe's first, and Bekker, Meineke, Holden, and Van Leeuwen since. ἐντίθης P. and the remaining editions. See Plutus 45.

721. τουτογὶ R. and (as corrected) F. Bentley, Bothe, Bekker, recentiores, except Weise. τουτοὶ V., the MSS. generally, all editions before Bothe's first; and Weise afterwards.

722. με δόξεις MSS. (except P¹. which has διδάξεις) vulgo. Herwerden proposed to read μ' ἔθ' ἕξεις, and in his V. A. would also change ἀγάθ' into ὥσπερ.

726. δῆτ'. ὦ Δημίδιον, ὦ φίλτατον Elmsley (at Ach. 475), Bekker, Dindorf, recentiores, except Bothe and Weise. δῆτ' ὦ Δημίδιον φίλτατον MSS. editions before Brunck: and Invernizzi afterwards; but Kuster in his notes had suggested Δημίδιόν γε and Bentley Δημακίδιον. δῆτα Δημίδιον, ὦ Brunck, Porson, Bothe in his first edition, and Weise; but in his second edition Bothe changed φίλτατον into φιλαίτατον. These lines calling out Demus are variously distributed by editors.

727. ἔξελθ', ἵν' εἰδῇς. This line is placed here by R. M. and M². and by Invernizzi and all subsequent editors except Weise, Kock, and Van Leeuwen. The other MSS. and editions place it before line 730.—οἷα περιυβρίζομαι Elmsley (at Ach. 475), Bothe, Bekker, recentiores, except Weise. οἷαπερ ὑβρίζομαι all MSS. except P¹. Junta, Invernizzi. οἷαπέρ γ' ὑβρίζομαι P¹. and the remaining editions.

728. ἄπιτ' ἀπὸ τῆς θύρας V., all MSS. (except R. and M.), and vulgo. For ἀπὸ R. and M. have ἐκ, and Bothe suggested ἐκτὸς, which Velsen (not Zacher) adopted. But as the rivals were *outside* the house ἀπὸ is clearly right. Elmsley (at Ach. 475) proposed ἄπιτ'; οὐκ ἀπὸ τῆς θύρας; which I regret my inability to adopt.

729. κατεσπαράξατε MSS. vulgo. Cobet and Herwerden conjectured κατασπαρέξετε, the latter in his V. A. proposing also to change μου into μή.

739. λυχνοπώλαισι R. M. and (originally) F⁵. Bekker, Dindorf, recentiores, except Weise and Bothe. λυχνοπώλησιν V., all the other MSS., and (as corrected) F⁵. and all editions before Bekker; and Weise and Bothe afterwards. Exactly the same statement applies to βυρσοπώλαισιν in the following line, except that there F⁵. had originally βυρσοπώλησιν. For βυρσοπώλαισιν δίδως Cobet proposed, and Meineke reads, βυρσοπώλαις ἐπιδίδως.

741. εἰπέ νυν (or νῦν) V., all MSS. except R. and M., and vulgo. εἰπέ μοι νῦν R. M. εἰπέ μοι Bergk, Velsen, Kock, Merry, Blaydes, Van Leeuwen, and Neil. But all the MSS. have νυν, and the fact that εἰπέ μοι is so very common in these Comedies may well account for its intrusion, beside νυν, in two or three MSS.

742. ὅτι MSS. vulgo. ὅ,τι; Elmsley (at Ach. 959) and most recent editors.—τὸν στρατηγὸν P¹. F². and (as corrected) F. all editions before Brunck; and Bothe, Weise, Velsen, and Zacher afterwards. τῶν στρατηγῶν R. V. V². P. P². M. M². M³. I. F¹. F³. and (originally) F. Invernizzi,

recentiores, except as herein mentioned. τοὺς στρατηγοὺς Brunck.—ὑποδραμὼν R. V. V². P¹. F. F¹. F⁴. M². Bentley, Brunck, recentiores, except as herein mentioned. ὑπεκδραμὼν P. M. M³. I., a corrector of F. F⁵., all editions before Brunck; and Invernizzi and Velsen afterwards. But some connect this and the following word. C. F. Hermann proposed ἀποδραμόντων, which Meineke (who has in his text ὑποδραμόντων) afterwards preferred and which is read by Holden. Kock reads ὑποτρεμόντων, and so Merry and Blaydes.—τοὺς ἐκ Πύλου Bentley, Brunck, Zacher, Van Leeuwen. τῶν ἐκ Πύλου MSS. (except a corrector of F.) and the editions which read τῶν στρατηγῶν above. τὸν ἐκ Πύλου F. (as corrected), all editions before Brunck. τοὺς ἐν Πύλῳ Brunck. τὸν ἐν Πύλῳ Weise. The foregoing statements are, I feel, very confusing, and it will make the matter clearer if I give here the principal readings. All editions before Brunck had τὸν στρατηγὸν ὑπεκδραμὼν τὸν ἐκ Πύλου. Whilst this was so, Bentley proposed τὸν στρατηγὸν ὑποδραμὼν, τοὺς ἐκ Πύλου, as in my text. This is also Zacher's reading. Brunck read τοὺς στρατηγοὺς ὑποδραμὼν τοὺς ἐν Πύλῳ. Then Invernizzi introduced R.'s reading (which is that of most of the MSS.) τῶν στρατηγῶν ὑποδραμὼν, τῶν ἐκ Πύλου. This seems destitute of all meaning, but has ever since been the common reading. C. F. Hermann proposed ἀποδραμόντων, which was approved by Meineke and adopted by Holden, while Kock, Merry, and Blaydes read ὑποτρεμόντων. Van Leeuwen omits the first τῶν, and takes στρατηγῶν as a participle, ὅ τι; στρατηγῶν, ὑποδραμὼν τοὺς ἐκ Πύλου. It seems to me that Bentley's reading is in every way the best and simplest. I ought perhaps to add that Bentley's reading is erroneously stated by Neil and others to be τῶν στρατηγῶν ὑποδραμὼν τοὺς ἐκ Πύλου, a mistake arising from their failing to observe the text of Gelenius which Bentley was correcting. For a very similar mistake see Appendix to Birds 1096. The words τῶν στρατηγῶν were not known in connexion with this line until nearly half a century after Bentley's death.

748. ἵνα τοῦτον R. M. Invernizzi, recentiores. ἵν' ἐκεῖνον V., all the other MSS., and all editions before Invernizzi.

750. καθιζοίμην MSS. vulgo. καθεζοίμην Bergk, Merry, Van Leeuwen.

751. εἰς (or ἐς) τὸ πρόσθε MSS. (except V².) vulgo. Casaubon suggested ὡς τὸ πρόσθε, *ut antea*, and so did Bentley; and ὡς is found in V². and is adopted by Brunck, Bekker, Weise, Bergk, Velsen (not Zacher), Kock, Merry, and Neil. But this is unquestionably erroneous. πάριτ' εἰς τὸ πρόσθεν was the regular formula used at the opening of an ἐκκλησία, Ach. 43, Eccl. 129. For the same reason I adopt, with Blaydes, Herwerden's conjecture of παριέναι for the παρεῖναι of the MSS. and editions.

755. ἐμποδίζων ἰσχάδας MSS. vulgo. No editor has altered the text, but for ἐμποδίζων Kock suggested ἐμβροχίζων, Ribbeck ἐμπαγίζων, and Zacher ἐνστομίζων, whilst Dr. Verrall (Classical Review xvi. 9) with singular ingenuity proposes to read ἐμπιδίζων ἰσχαδᾶς, *a fig-bird gnat-hunting*. This was at first adopted by Herwerden, but in his V. A. he says that he has long since repented, giving as his reason "cuinam vir doctus per-

suadebit hoc uno loco duo periisse vocabula penitus ignota?" I lay no stress on that objection, but I cannot think that there could ever have been a bird called ἰσχαδᾶς. ἰσχάδες are *dried figs*, which would be out of the reach of the birds; a fig-bird would be a συκαλὶς, not an ἰσχαδᾶς. Add to this that Demus is to be imagined as sitting with his mouth open in a stupid mooning way; whereas nothing is more alert and wide-awake than a bird catching flies.

759. εὐμήχανος πορίζειν Bentley, Brunck, Bergk, recentiores, except Green. εὐμηχάνους πορίζων MSS. vulgo.

760. ἕξει MSS. (except P[1]. and F[2]. and except that some have ἕξει) Brunck, recentiores. ἕξεις P[1]. ἔσει F[2]. all editions before Brunck.

761. προσκεῖσθαί σοι F. F[2]. I. V[2]. P[1]. vulgo. προκεῖσθαί σοι V. P. M. P[2]. F[1]. F[5]. προσικέσθαι σου R. Suidas, Bothe, Bekker, Dindorf, Velsen (not Zacher), and Green. προϊκέσθαι σου Holden. But προσκεῖσθαι, which means to *press upon, charge, attack*, is manifestly right. It was necessary that the foe should *come near*, προσικέσθαι, before the δελφῖνες could be brought into play.—πρότερον R. P[2]. Suidas, Bothe, Dindorf, Holden, recentiores, except Merry, and Hall and Geldart. πρότερος V., the other MSS., and vulgo.

763. Ἀθηναίῃ R. P. P[1]. F. F[1]. F[2]. F[5]. I. all editions before Bekker; and Weise, Bothe, Zacher, and Kock afterwards, while Meineke who reads Ἀθηναίᾳ says in his note "Ἀθηναίῃ restituendum." Ἀθηναίᾳ M. V. V[2]. Bekker, recentiores, except as aforesaid.

765. Σαλαβακχῷ R. Bothe, Bekker, recentiores. Σαλαβάκχαν V., the other MSS., and all editions before Bothe's first.

767. ἀντιβεβηκὼς R. (changed from ἀντιβεκηκὼς) and (originally) F. Bekker, Dindorf, recentiores, except as hereinafter mentioned. ἀντιβεβληκὼς V. V[2]. P. P[1]. P[2]. I. F[1]. F[2]. F[5]. all editions before Bekker. ἀμφιβεβηκὼς Dawes (p. 204), Velsen, Blaydes, Van Leeuwen. But of course, when Dawes made his suggestion, R.'s reading was unknown.

768. καταρμηθείην R. M. Invernizzi, recentiores, except Weise, Bothe, and Van Leeuwen. διατμηθείην V., the MSS. generally, and vulgo. διαπληθείην I.

776. χαριοίμην R. Bekker, recentiores, except Weise and Bothe. χαριζοίμην V., and all the other MSS. and vulgo. χαρισοίμην Bentley (and so Brunck seems to have read, though my copy has χαριζοίμην), Invernizzi, Bothe, and Weise.

781. Μαραθῶνι Bentley, Brunck, recentiores. ἐν Μαραθῶνι MSS. editions before Brunck.

783. ταῖσι πέτραις Brunck, recentiores, except Bekker, Velsen, and Blaydes. ταῖς πέτραις MSS. editions before Brunck; and Bekker and Blaydes afterwards. ταῖσδε πέτραις Velsen (not Zacher).

786. ἔγγονος R. V. V[2]. P. F. F[1]. F[5]. Portus, Kuster, Bergler, Bekker, Velsen, and Neil. ἔκγονος M. I. P[1]. P[2]. F[2]. and vulgo. There is no reason for departing from the reading of the best MSS. The two words mean the same thing: "usurpantur promiscue" says Stallbaum (on Plato, Rep. II, chap. vii, p. 364 E), and include "sobolem et posteros omnes."—Ἁρμοδίου MSS. vulgo. Ribbeck proposed Ἁρμοδίων which is read by Merry and Blaydes.

792. *ταῖς πιθάκναισι* R. M. P. F¹. F⁵. Bentley, Dawes (on Plutus 166), Brunck, recentiores, save that Brunck proposed to substitute the un-Aristophanic word *φιδάκναισι*, and this is done by Bothe, Velsen (not Zacher), Blaydes, and Hall and Geldart. See Plutus 546 and the Commentary and Appendix there. *ταῖσι πιθάκναισι* V. F. I. all editions before Kuster, though in Fracini by an error of printing the last two letters are omitted. *ταῖσι πιθάκναις* Kuster, Bergler.

798. *πεντωβόλου* Kuster (in notes), Dobree, Bergk, recentiores, except Hall and Geldart. *πεντώβολον* MSS. vulgo.

802. *ἁρπάζῃς* P¹. F². Bentley, Brunck, recentiores. *ἁρπάξῃς* R. *ἁρπάσῃς* V. P. F. all editions before Brunck.

803. *καθορᾷ σου* R. V. V². M. F. F¹. F⁵. P¹. P³. vulgo. *καθορᾶται* Suidas s.v. *ὀμίχλη*. *καθορᾷ 'τι* Blaydes.

804. *καὶ μισθοῦ* MSS. vulgo. *τοῦ μισθοῦ* Cobet, Velsen, Blaydes, Van Leeuwen. But *ὑπὸ χρείας* is far more poetical standing alone, as in Septem 275.

805. (1) *εἰ . . . διατρίψῃ. . . ἀναθαρρήσῃ. . . ἔλθῃ* R. V. V². P¹. P². F¹. F⁵. M¹. M². vulgo. Here, as there is a great consensus of authority in favour of *εἰ* with the subjunctive, I have followed it in the text. See supra on 698, 700. (2) *ἢν* with the same three verbs Dobree, Hall and Geldart, and Van Leeuwen. (3) *εἰ* with *διατρίψει*, *ἀναθαρρήσει*, and *ἔλθοι* P. F. M. Brunck, Bergk, Zacher. (4) *εἰ* with *διατρίψει*, *ἀναθαρρήσει*, and *ἐλθὼν* Hirschig, Meineke, Holden, Velsen. *ἐλθὼν*, with the other two verbs in the future, is Hirschig's prosaic conjecture, and should not have been read with *διατρίψῃ* and *ἀναθαρρήσῃ*, as Blaydes reads it.

806. *στεμφύλῳ* R. F. F¹. F². I. M². Kuster (in notes), Brunck, recentiores. *στεμφύλων* V. P. P¹. P². M. M¹. F⁵. all editions before Brunck, except Junta and Gormont, who have *στέμφυλον*.

809. *γιγνώσκων* M. Fracini, Gelenius, Frischlin, Portus, recentiores. *γινώσκων* R. V., the MSS. generally, and all other editions before Portus.

821. *παῦ παῦ' οὗτος* Bentley, Elmsley (in a review of Hermann's Hercules Furens, Class. Journ. viii. 218), Dindorf, Bergk, recentiores, except as hereafter appears. *παῦ' οὑτοσὶ* MSS. and all editions, except Grynaeus and Kuster, before Brunck. *παῦσαί γ' οὗτος* Brunck, Invernizzi, Weise. Bentley made some other suggestions; *παῦ' οὑτωσὶ*, and this is read by Kuster, Bothe, and Neil; and *παῦ' ὦ οὗτος*, and so Zacher, Hall and Geldart, and Van Leeuwen. Grynaeus had already given *παῦ' ὦ οὑτοσὶ*. Velsen reads *νῦν παῦ' οὗτος*, Kock *ὦ παῦ' οὗτος*, Bekker *παῦ' οὗτος*. But perhaps the best suggestion of all is that of Porson and Dobree who would insert *μοι* after *μὴ* and read *παῦ' οὗτος, καὶ μή μοι*.

822. *ἐλελήθεις* MSS. all editions before Brunck; and Bergk, Zacher, and Merry afterwards. *ἐλελήθης* Brunck, recentiores, except as aforesaid. This is part of the great "Attic" blunder.

826. *κἀμφοῖν χειροῖν* Bentley, Porson, Brunck, recentiores, except Blaydes. *κἀμφοῖν χεροῖν* MSS. *κἀμφοῖν γε χεροῖν* Lenting, Blaydes.

832. *τὸν 'Αθηναίων* all printed editions except as hereinafter mentioned, and Blaydes *thinks* this is the reading of F². *τῶν 'Αθηναίων* R. V. and all the other MSS. and Cratander, Zanetti, and Far-

reus. Grynaeus set it right, but the error was reintroduced by Frischlin, and continued by Portus and all subsequent editors before Brunck.

834. Μιτυλήνης R. V. and all the MSS. except V². (which has Μυτηλήνης) and all editions except Bothe before Dindorf; and Weise afterwards. Bothe introduced Μυτιλήνης because the name is so spelled upon coins, and he is followed by Dindorf, Bergk, and subsequent editors. But in Attic literature the name was always Μιτυλήνη.

836. ἀνθρώποις R. P¹. F². vulgo. ἀνθρώποισι V. and the other MSS. Brunck, Invernizzi.

851. μὴ 'γγένηται R. Invernizzi, Kock, Merry, Blaydes, Van Leeuwen, and Neil. μὴ 'κγένηται V., the other MSS., and vulgo.

853. περιοικοῦσι MSS. vulgo. For some reason or other this word has not commended itself to certain critics, and some amusing substitutes have been proposed: περιογκοῦσι by Geel, περικυκλοῦσι by Bergk, περιβομβοῦσι by Meineke, περιπολοῦσι by Kock, and περιστείχουσι by Piccolomini. But nobody has altered the text.

856. κατασπάσαντες R. F. M. Bekker, Dindorf, Bergk, recentiores, except Zacher, Blaydes, Hall and Geldart, and Van Leeuwen. καθαρπάσαντες V., the other MSS., and vulgo.

872. ἐμβάδων MSS. vulgo. Dindorf has in his text ἐμβάδοιν, apparently by a clerical error; otherwise he would certainly have called attention in his notes to his alteration, saying "Legebatur ἐμβάδων" or the like. However the error was revived by Bergk, and is adopted by all subsequent editors except Zacher, Merry, Hall and Geldart, Van Leeuwen, and Neil. Yet it is quite contrary to the Greek idiom. The dual is implied in ζεῦγος, and to say ζεῦγος ἐμβάδοιν, as Neil observes, is as if we were to say "A pair of two shoes." It is strange that this obvious blunder should have been substituted by so many recent editors for the reading of the MSS. which is obviously right.

873. ὅσων Bentley, Bekker, Dindorf, Bergk, recentiores. ὅσον R. V., the MSS. generally, Junta, Gormont. ὅσον γ' P¹. F². all the other editions before Bergk. ὅλον M.—ἄνδρ' R. and (with ὄντα superscribed) M. Invernizzi, recentiores, except Weise. ὄντ' V. and the other MSS. and editions.

877. Γρύττον R. V., the MSS. generally, and vulgo; but one or two inferior MSS. have Γρύπτον, and Suidas, s. v. says that some spelt it Γρύπον. Bergk proposed to read γρυπὸν, *the hook-nosed man*; and this brilliant idea is approved by Meineke and brought into the text by Van Leeuwen.

880. γένοιντο R. (and written over γένωνται in M.) Invernizzi, recentiores, with the exception of Weise and Hall and Geldart. γένωνται V., the other MSS., and vulgo.

890. ὑπερβαλεῖ R. V. P. P¹. P². and the MSS. generally, Dawes, Brunck, recentiores. ὑπερβαλεῖς F². all editions before Brunck.

891. πόνηρ'. ἰαιβοῖ. The ejaculation ἰαιβοῖ was suggested by Dindorf from Wasps 1338, and is adopted by Bothe, Dindorf himself, and all subsequent editors. πόνηρ'. αἰβοῖ R. πόνηρε. αἰβοῖ V. and the remaining MSS. and all editions except Bothe's first before

Dindorf. And the hiatus may possibly be justified by the change of speakers.

892. ὄζων MSS. vulgo. Kock suggested ὄζει, as in Wasps 38, and this is read by Velsen, Kock, Merry, Blaydes, and Van Leeuwen. But this is to change a dramatic exclamation into a prosaic statement of fact. Lenting, thinking that Paphlagon is offering Demus an ἱμάτιον, proposed ὄζον. But the rivals are endeavouring to supply his want of a *tunic* (ἄνευ χιτῶνος, supra 881), and ὄζων refers to the χιτὼν which Paphlagon has brought.

893. τοῦτό γ' Bentley, Porson, Elmsley, Dindorf, recentiores, except that Velsen (not Zacher) and Van Leeuwen write τοῦτο δ'. τοῦτ' MSS. editions before Dindorf.—περιήμπισχ' ἵνα σ' F². all editions before Brunck; and Weise and Meineke afterwards. And the same reading, with περιήμπεσχ' for περιήμπισχ', is adopted by Zacher, Blaydes, Hall and Geldart, and Van Leeuwen. I do not quite understand to whom the latter reading is due. Meineke reads as in my text, but says in a note "restituendum περιήμπεσχ' ut edidit Dindorfius"; but that is not the reading of Dindorf's Oxford edition. περιήμπεσχέν γ' ἵνα σ' (with τοῦτ' ἐπίτηδες) P¹. Brunck, Invernizzi, Bekker. περιήμπισχεν ἵν' V. V². P. P². M². and (originally) F. Bothe, Dindorf, Bergk, and Green. περιήμπεσχεν ἵν' Velsen, Kock, Merry, Neil. περιήμπεσχεν ἵνα σ' R. Holden. περιήμπισχεν ἵνα σ' M. and (as altered) F.

895. τοῦ σιλφίου MSS. (except P.) and vulgo. τὸν σιλφίου P. Bentley, Brunck, Velsen, and Blaydes.

896. ἔσπευδ'. All the MSS. (except R. and M.) and vulgo. ἔσπευσεν R. M. ἔσπευσ' Bergk, Meineke, Velsen, Kock, Merry, and Neil.

899. Κόπρειος R. Brunck, recentiores. Κόπριος V., the MSS. generally, and all editions before Brunck.

902. ὦ πανοῦργε R. M. F. Invernizzi, recentiores, except Weise. ὦ πόνηρε V. P. I. all editions before Invernizzi; and Weise afterwards.

903. ἀλαζονείαις Dindorf (in notes), Bergk, recentiores, except Green. ἀλαζονείας R. ἀλαζονείᾳ V. and the other MSS. all editions before Bergk; and Green afterwards.

904. οὐχὶ νικήσεις R. M. F¹. and (originally) F. Invernizzi, recentiores. οὐ νικήσεις V. P. I. and (as altered) F. οὔ με νικήσεις all editions before Invernizzi.

906. κυλίχνιόν γε R. V. V². M. F. Invernizzi, recentiores, except Weise. κυλίχνιόν τε P. P¹. P². I. F¹. F². and (as altered) F. all editions before Invernizzi; and Weise afterwards.

909. τὠφθαλμιδίῳ MSS. vulgo. But some have objected to the anapaest in the sixth place; and Bentley suggested τὠφθαλμίῳ and Elmsley τὠφθαλμίδια. But no editor has altered the text.

913. ἀναλίσκοντα τῶν σαυτοῦ. Cobet proposed to omit these words, and they are accordingly omitted by Meineke and Holden, and bracketed by some other editors.

920. ὑπερζέων MSS. vulgo. ὑπερζέονθ' Brunck, Invernizzi, under the mistaken idea that the Chorus are addressing the Sausage-seller.

921. τῶν δᾳδίων Bentley, Bp. Maltby, Bothe, Bekker, recentiores, except Weise, Meineke, Holden, and Blaydes.

τῶν δαίδων (or δᾴδων) MSS. except P[1]. and F[2]. δὲ τῶν ξύλων P[1]. F[2]. all editions before Brunck except Junta, Gormont, and Cratander who read δὲ τῶν δᾴδων. τι τῶν ξύλων Brunck, Weise. τι τῶν δᾴδων Invernizzi. Bentley also suggested τῶν δαλίων, which is approved by Bergk, and adopted by Meineke, Holden, and Blaydes, but involves a greater departure from the MSS.

936. ἐλθών V. V[2]. and (as corrected) F. Meineke, recentiores, except Green and Kock. ἐλθεῖν R., the other MSS., and vulgo.

940. ἐπαποπνιγείης Elmsley, Dindorf, Holden, Green, Blaydes. ἀποπνιγείης MSS. vulgo. But the second syllable is short. Meineke reads ἅμ' ἀποπνιγείης, as if a man could eat while he is choking; and attempts to support it by referring to Eccl. 91 τί γὰρ ἂν χεῖρον ἀκροῴμην ἅμα ξαίνουσα; as if *listening* and *carding wool* were not two independent operations which might very well, or so the speaker thought, be carried on simultaneously. Yet this ridiculous alteration is adopted by Velsen, Kock, and Merry. Bergk reads ἐναποπνιγείης, the exact purport of which I confess that I do not understand. It is however followed by Hall and Geldart. Elmsley's emendation *to be choked upon* (that is, *as a result of*) *your eating* seems to give the exact meaning required.

969. διώξεις MSS. vulgo. Elmsley (at Ach. 278) objected to the active future in this and some other verbs, and proposed to substitute everywhere the middle, which was also undoubtedly in use. There was really no ground for this proposal, and it may well have been one of the points on which he afterwards became so dissatisfied that he endeavoured to call in his edition of the Acharnians. Dindorf however introduced διώξει here; and that form, after being repudiated by Bergk, was again adopted by Meineke and all subsequent editors except Neil. The ablest English exponent of the new scholarship was the late Dr. Rutherford; but those who read carefully his dissertation on the subject (New Phrynichus, § 302), will see that he *assumes* throughout that the right form is διώξομαι, and merely shows that *on that assumption* it is not difficult to correct all passages in which διώξω is found. That may be true enough; but it does not seem to me rational to reject everywhere the reading of every MS. in favour of an assumption which is quite unsupported by argument or authority.—καὶ κύριον MSS. vulgo. Dindorf with less than his usual good taste proposed to destroy this characteristic little joke by reading κ'Αγύρριον. He did not of course disfigure his text by introducing such an infelicitous conjecture, nor has any other editor done so except Van Leeuwen.

970–2. καὶ μὴν ἔνεγκ' . . . οὐδὲν κωλύει. These three lines are in the MSS. and editions variously distributed between the various speakers. I have adopted what seems to me the most probable arrangement.

974. τοῖσι παροῦσι πᾶσιν καὶ τοῖς ἀφικνουμένοις. This is the reading proposed by Dobree in the Addenda to Porson's Aristophanica (p. 129), and adopted by Dindorf, Holden, Green, Zacher, Kock, and Blaydes. The word πᾶσιν is not found in the MSS., but, as

Dobree says, "πᾶς passim irrepsisse, neque multo rarius excidisse, vulgo notum." He might have added that there is here a special probability of its omission, from the circumstance that it immediately followed παροῦσι or παροῦσιν. Dobree mentions that the insertion of πᾶσι had been previously suggested, but after, instead of before, the copula καί. In this case the special reason for its omission would disappear; besides which the insertion of πᾶσι in the second branch of the sentence would, as Herwerden (V. A.) observes, seem to restrict the universality of παροῦσι. This reading is however adopted by Weise and Van Leeuwen. The MSS. have τοῖσι (or τοῖσιν or τοῖς) παροῦσι (or παροῦσιν) καὶ τοῖσιν ἀφικνουμένοισιν, and so vulgo, contra metrum. Bentley proposed either (1) τοῖς ἀφιξομένοισιν ἐ|ὰν, or (2) τοῖσι δεῦρ' ἀφικνουμένοις, which is read by Hall and Geldart; but δεῦρ' is not likely to have dropped out. Bothe reads καὶ τοῖσίν γ' ἀφικνουμένοις; Bergk, τοῖς ἀποῦσιν, ἱκνουμένως; Merry, contra metrum τοῖς ἀφικνουμένοις. Cobet suggested τοῖσιν εἰσαφικνουμένοις, which is adopted by Meineke, Velsen, and Neil, but the εἰσ- adds nothing to the meaning.

981. 'γένεθ' Scaliger (in notes), Dindorf, recentiores. Bothe in his first edition had γένεθ'. γένοιθ' MSS. and (save as aforesaid) all editions before Dindorf.

983. δύο M. P. F. F[1]. F[5]. Suidas (s.v. δοῖδυξ), Zanetti, Farreus, Rapheleng, Bentley, Brunck, recentiores. δύω R. V., most MSS., and, save as aforesaid, all editions before Brunck.

989. ἂν ἁρμόττεσθαι P[1]. vulgo. ἐναρμόττεσθαι F[2]. Dindorf, Weise, Kock, Van Leeuwen. ἁρμόττεσθαι (contra metrum) R. V. and the MSS. generally, and Bekker.

991. μαθεῖν MSS. vulgo. λαβεῖν Suidas (s.v. Δωριστὶ), Dindorf, Green.

996. Δωροδοκιστί R. Suidas (s.v. Δωριστὶ), Bentley, Kuster, Bergler, Bothe, Bekker, Dindorf (in notes), Weise, Zacher, recentiores. δωροδοκηστί V. P. P[1]. P[2]. M. F. vulgo. δωροδοκητί R. Bergk.

1010. τὸ πέος οὑτοσὶ δάκοι R. M. P. F. F[1]. F[5]. Brunck, recentiores, except as hereinafter appears. By a very natural mistake V.V[2]. P[1]. P[2]. I. F[2]. repeat the περὶ ἁπάντων πραγμάτων of four lines above, and then give τὸ πέος οὑτοσὶ δάκοι in a separate line, save only that P[1]. inserts ἂν before οὑτοσὶ. The reading of P[1]. is given by all editions before Brunck. Bergk however replaced περὶ ἁπάντων χρημάτων in this line, and having got rid of the indecency here, where at all events it is humorous, actually substituted it for the words ὁ περὶ τοῦ κυνὸς δάκῃ in line 1029, where it is merely stupid. And this absurdity is followed by Meineke, Velsen (not Zacher), and Hall and Geldart. περὶ ἁπάντων χρημάτων (without any alteration in line 1029) is also read by Green, Merry, and Blaydes, but merely, I suppose, for decency's sake.

1013. νεφέλαισιν R. Bekker, Dindorf, Bergk, recentiores, except Velsen, Kock, and Van Leeuwen. νεφέλῃσιν (as in the oracle) V., the other MSS., and vulgo.

1018. πρὸ σέθεν Dobree, Bothe, Bekker, Dindorf, Bergk, recentiores. πρόσθεν

(or πρόσθε) MSS. vulgo.—χάσκων R. M. and correctors of F. and F[5]. Invernizzi, Bothe, Bekker, Dindorf, Bergk, Holden, Velsen (not Zacher), Green, Van Leeuwen, and Neil. λάσκων I. P[2]. Brunck, recentiores, except as aforesaid. But this makes the line tautological. δάκνων V. V[2]. P. M[2]. M[3]. and other MSS. and all editions before Brunck.

1019. δρᾷ MSS. vulgo. δρᾷς Bothe, Bergk, recentiores, except Green, Hall and Geldart, and Van Leeuwen.

1026. θύρας MSS. vulgo. ἀθάρης Hermann, Meineke, Holden, Velsen, Kock, Van Leeuwen.—παρεσθίει MSS. vulgo. Dr. Verrall (Classical Review xvi. 9) would read παρεισέθει, and translates the whole speech as follows: "That is not the true meaning; the true dog is myself. He slipped in at the door (so to speak) of your oracle, did this dog; I have an oracle which really describes him."

1029. ὁ περὶ τοῦ κυνὸς δάκῃ MSS. vulgo. In the margin of V. is an erasure in which Velsen thinks that he can detect fragments of the letters forming τὸ πέος οὑτοσὶ δάκοι. They cannot be detected in the photogravure: and if they were ever written there, they were doubtless so written by mistake, and were erased when the mistake was discovered. They form no excuse for Bergk's absurd alterations mentioned on 1010 supra.

1036. ἄκουσον R. V. P. M. F., the MSS. generally, and vulgo. ἀκούσας (with ἄκουσον superscript) F[5]. Blaydes. ἔτ' ἄκουσον Zacher, from an unnecessary suggestion of Velsen.—τότε MSS. vulgo. ΔΗΜΟΣ. τὸ τί; Bamberg. τόδε or τοδί (from a conjecture of Meineke) Holden, Zacher, Merry, Blaydes, and Hall and Geldart.

1039. τὸν R. M. and a corrector of F., Bothe, Bekker, recentiores, except Weise. ὃν V., the remaining MSS., all editions before Bothe and Bekker; and Weise afterwards.—φυλάξαι Bekker, Meineke, recentiores, except as hereafter appears. φύλαξαι R. V. M. I. P[1]. P[2]. F[2]. all editions before Brunck, and Green and Neil since. φύλασσε P. F[1]. F[5]. V[2]. Brunck, Invernizzi, Bothe, Dindorf, Weise, Bergk, Blaydes.

1042. ἔφραζεν R. M. Bentley, Brunck, recentiores. ἔφρασεν V. P. P[2]., the MSS. generally, and all editions before Brunck. ἔφρασσεν P[1].

1044. ἐλελήθεις (ἐλήθεις R.) MSS. all editions before Brunck; and Bergk, Zacher, Merry, and Neil afterwards. ἐλελήθης Brunck, recentiores, except as aforesaid. See on 822 supra.

1045. ἓν οὐκ MSS. vulgo. Cobet weakens this by inserting δ' after ἕν, and he is followed by Meineke and Zacher.

1046. ὃ μόνον MSS. vulgo. The meaning seems to be that the πεντεσύριγγον ξύλον is the only thing which answers to the description of the wall of wood and iron. μόνον, ὃ Dindorf. ὅ τι τὸ Meineke, Velsen, Blaydes, Van Leeuwen.—σιδήρου. So I think we should read. Bergk had already proposed σιδήρου τ' and "Anzius" σιδήρου γ'. σιδηροῦν MSS. vulgo.—τεῖχός ἐστι V. and all MSS. except R. M. and vulgo. ἐστὶ τεῖχος R. M. Bekker and most recent editors.—ξύλων R. V. P. I. F[5]. and most MSS.; but notwithstanding the great authority in its favour, I think that Neil is the only editor who adopts it. ξύλον is

given by a corrector of F. and is the almost universal reading of the printed editions. Some MSS. give, as an alternative, ξύλινον, and this, though unmetrical, is read by Portus, and the editions known by the names of Scaliger and Faber. ξύλου Zacher.

1049. ἐκέλευσ' ἐν. ἐκέλευσε R. F. ἐκέλευε V. and all the other MSS. and all editors before Bergk. But Porson, observing that the Etymol. Magn. s.v. ἐξάκλινον quotes, though without naming the author, the words ἐν πεντεσυρίγγῳ ξύλῳ, proposed to read here ἐκέλευ' ἐν. And this is done by Bergk and all subsequent editors except as aforesaid. It seems to me however far better to adopt R.'s reading ἐκέλευσε (with ἐν), especially having regard to the use of ἐκέλευσε two lines above; and I have the less hesitation in adopting it, since I find that Kock and Neil have done the same.

1052. ὅς σοι MSS. vulgo. ὥς σοι Bergk, recentiores, except Green, Hall and Geldart, and Neil.

1056. φέροι R. P[1]. and a corrector of F. and all printed editions. φέρει V. and the other MSS.—ἀναθείη R. V. V[2]. M. P[1]. P[2]. I. F[2]. and a corrector of F. and vulgo. καταθείη P. F[1]. F[5]. and (originally) F. ἀναθείῃ Cobet, Bergk to Velsen (not Zacher), Merry.

1058. φράσσαι Bothe, Bekker, Dindorf, Bergk, recentiores. The epic form is quite suitable to the oracular diction. φράσαι R. M. φράζεν V. and the remaining MSS. and vulgo. See nine lines below.

1062. οὗτος R. M. Invernizzi, Bekker, Dindorf, Meineke, Velsen, Green, Blaydes, recentiores. αὐτὸς V. and the remaining MSS. and vulgo. οὕτως Bothe in his second edition.

1065. ἀναγίγνωσκε M. Brunck, recentiores. ἀναγίνωσκε R. V., the other MSS., and all editions before Brunck.

1067. φράσσαι Brunck, recentiores. φράσαι R. V. M. P. I. and the MSS. generally, and P[1]. has the second σ superscript. φρᾶσαι F. F[5]. all editions before Brunck; but Kuster had already observed "legendum vel φράσσαι vel φράζεν."

1080. τόνδ' MSS. (except R.) vulgo. τῶνδ' R. τοῦδ' Cobet, Meineke, Velsen (not Zacher).

1084. φράζει R. Bekker, Dindorf, Bergk, recentiores. φράζεις V. and the other MSS. and vulgo.

1087. γίγνει Brunck, recentiores. γίγνῃ V[2]. γίνῃ R. V. M. and several other MSS. γίνει P. I. and several other MSS. and all editions before Brunck.—βασιλεύεις R. M. Bekker, Dindorf (in notes), Meineke, Holden, Velsen, Kock, Blaydes, recentiores. βασιλεύσεις V. and the other MSS. and vulgo.

1102. οὐκ ἀνέχομαι R. M. and the MSS. generally, and vulgo. οὐδ' ἀνέχομαι V. Blaydes.

1108. εὖ με μᾶλλον ἂν ποιῇ MSS. vulgo. But the doubling of ἂν with a subjunctive is thought objectionable, and Elmsley (Mus. Crit. i. 362) proposed for εὖ and ἂν to read νῦν and εὖ. And so Bergk, Meineke, Blaydes, Hall and Geldart, and Van Leeuwen. Kock preferred εὖ and νῦν, and is followed by Velsen and Merry. Reisig preferred εὖ and αὖ, and so Dindorf in his notes, whilst Green commences the line with ὁπότερος οὖν. But a purely empirical rule, such as that which forbids the

duplication of ἂν with a subjunctive, must give way when it is shown by the MSS. to be wrong.

1110. εἴσω R. M. Invernizzi, recentiores, except Bothe and Weise. ἤδη V. and the other MSS., all editions before Invernizzi; and Bothe and Weise afterwards.

1131. χοὔτω R. V. F. M. V². P¹. Bothe, Bekker, recentiores, except Weise, Merry, Blaydes, and Van Leeuwen. οὕτω P. P². I. F². F⁵. M². M³. all editions before Bothe and Bekker; and those excepted above.—ἂν εὖ ποιοῖς R. V. M. F. F². F⁵. Bekker, recentiores, except Weise, and Velsen. ἂν εὖ ποιεῖς I. P². Brunck, Invernizzi (who however seems from his note to have intended to read ποιοῖς), and Weise. Meineke in his V. A. suggested ἄρ' εὖ ποιεῖς, and this is read by Velsen (not Zacher). ἂν εὖ ποιῇς P. P¹. V². F², (and superscript in V.) all editions before Bekker.

1132. εἴ σοι MSS. vulgo. Bergler, Reiske, and Bergk all proposed καί σοι, and so Velsen (not Zacher) and Van Leeuwen read.

1134. τούτῳ MSS. vulgo. Dobree suggested οὕτω, which is read by Blaydes.

1150. κημὸν MSS. vulgo. κημῷ (a conjecture of Blaydes) Zacher, Blaydes, Van Leeuwen.

1158. εἰ δὲ μή, φράσεις γε σύ. R. Invernizzi, recentiores, except as hereafter mentioned. And so, with εἴ γε μή, P. P². M. I. F⁵. and all editions before Invernizzi. But V. V². F. and some other MSS. have, with εἴ γε μή, φράσῃς. And Porson suggested εἴσομ', ἢν φράσῃς γε σύ, which seems as improbable as it is ingenious, but is adopted by Meineke, Holden, Kock, Zacher, and Van Leeuwen. Kuster proposed εἴ γέ μοι φράσεις γε σύ.

1163. ἢ 'γὼ θρύψομαι MSS. vulgo. See the Commentary. The MS. reading seems excellent, but Bentley suggested εἰ 'γὼ θρύψομαι, Bergk ἢ διαρραγήσομαι, and Hartman εἴ τι θρύψομαι which Herwerden thinks probable, and Van Leeuwen brings into the text. The Scholiast says ἀντὶ τοῦ συντριβήσομαι ἢ σφόδρα τρυφήσω καὶ σεμνυνοῦμαι, where συντριβήσομαι seems to be a clerical error, but Kock, on the strength of it, suggested ἢ 'πιτρίψομαι which is read by Meineke, Holden, Kock, and Zacher. Of all the alterations Merry's εἰ μὴ θρύψομαι seems far the best; but no alteration is required.

1179. χόλικος MSS. vulgo. χόλικας Blaydes, Van Leeuwen.—ἠνύστρου MSS. vulgo. ἤνυστρον Van Leeuwen.

1189. ἡ Τριτογενὴς γὰρ MSS. vulgo. ἡ Τριτογένει' ἄρ' Cobet, Meineke, Holden. "sed non convenit hic particula ἄρ'" as Blaydes says: "sed γὰρ necessarium" as Van Leeuwen says.

1196. ἐκεινοιὶ γὰρ Elmsley (at Ach. 754), Bothe, Bekker, recentiores, except Weise. ἐκεῖνοι γὰρ R. V. and all the MSS. except P¹. F². ἀλλὰ γὰρ ἐκεῖνοι γ' P¹. F². all editions before Bothe and Bekker; and Weise afterwards.—τίνες; R. V. and all the MSS. give this to Paphlagon (or Cleon), and make it an interrogation; and so all the editions except as hereinafter mentioned; but Meineke, who always prefers the prosaic to the dramatic (see Appendix to Frogs 765 and infra 1242), writes ἔρχονταί τινες, giving the entire line to the Sausage-seller; and this dull alteration is adopted in defiance of all the MSS. by

Holden, Velsen, Blaydes, Hall and Geldart, and Van Leeuwen.

1197. βαλλάντια R. V. P. F. F[1]. F[5]. Bergk, recentiores, except Green. βαλάντια M. I., a few other MSS., all editions before Bergk; and Green afterwards.

1200. ὑφήρπασας MSS. vulgo. Dobree suggested ὑφαρπάσας, but immediately withdrew his suggestion. It is however adopted by Zacher, Blaydes, and Van Leeuwen.

1204. ἐγὼ δ' ἐκινδύνευσ'. See the Commentary. The first half of line is given to Cleon (Paphlagon) and the second to the Sausage-seller by R. V. and apparently all the MSS. which give the speakers' names, and vulgo. Bergk gives the first half to the Sausage-seller and the second to Paphlagon. The entire line is given to Paphlagon by Bothe, Meineke, Holden, Velsen, Merry, Blaydes, Hall and Geldart, and Van Leeuwen; Blaydes however adopting Reiske's suggestion and writing ἐγὼ δ' ἐκυνηγέτησά γ' and Van Leeuwen reading ἐγὼ δ' ἐκινδύνευσά γ'.

1206. ὑπεραναιδευθήσομαι Elmsley (at Heracl. 387), Dindorf, Bergk, Velsen, recentiores, except Zacher and Van Leeuwen. So ἀναιδεύεται supra 397. -δεσθήσομαι MSS. vulgo (though I am not sure of R.'s reading). -δίσθησομαι Dindorf (in notes), Meineke, Holden, Zacher, and Van Leeuwen.

1207. τί οὐ διακρίνεις, Δῆμ' MSS. vulgo. Elsewhere however the Sausage-seller says ὦ Δῆμ', and Kock therefore suggested but did not read τί οὐ διακρίνεις δῆθ' which is brought into the text by Blaydes and Van Leeuwen. οὐ διακρινεῖς ὦ Δῆμ' Velsen, Merry. οὔκουν κρινεῖς ὦ Δῆμ' Zacher.

1214. ἔνεστιν; ΑΛ. οὐχ ὁρᾷς R. Invernizzi, recentiores, except Weise. ἔνεστιν; ΑΛ. ἀλλ' οὐχ ὁρᾷς V. and the MSS. generally. ἔστ'; ΑΛ. ἀλλά γ' οὐχ ὁρᾷς P[1]. all editions before Brunck. ἔνεστιν; ΑΛ. ἀλλ' ὁρᾷς Brunck, Weise. The ἀλλὰ seems to have crept into the text from the name ΑΛ.

1217. βάδιζε γοῦν MSS. all editions before Bergk; and Green afterwards. βάδιζέ νυν Reiske, Bergk, recentiores, except Green and Kock. βάδιζε δ' οὖν Sauppe, Kock. But the MSS. are unanimous, and there is no sufficient ground for departing from their authority.

1218. ὁρᾷς τάδ'; οἴμοι Elmsley (at Ach. 1230), Bekker, Dindorf, Holden, Green, Blaydes, Hall and Geldart, Van Leeuwen. ὁρᾷς (without τάδ'); οἴμοι R. V., the MSS. generally, and Junta. ὁρᾷς νυν; οἴμαι P[1]. vulgo. ὁρᾷς; ἰώ μοι Bergk, Meineke, Velsen, Kock, Merry, Neil.—ὅσων R. V., the MSS. generally, Grynaeus, Bentley, Brunck, recentiores. ὅσον F[2]. all editions before Brunck.

1221. σ' εἰργάζετο a corrector of F[5]. Bergk, Meineke, Holden, Kock, Merry, Blaydes, Van Leeuwen. εἰργάζετο (without σ') V., the MSS. generally, and vulgo. ἐργάζετο Zanetti. σ' ἠργάζετο R. Velsen, Hall and Geldart, and Neil. And I too should have followed R. had there not been such a strong consensus of the MSS. in favour of the more ordinary form. As it is, I merely borrow the σ' from R.

1225. τυ V. I. P[2]. F[3]. and (as corrected) F. and F[5]. and all printed editions except Velsen. τοι R. P. P[1]. F. F[6]. M. and (as corrected) V. and F[3]. Elmsley (at Ach. 127) objecting, without sufficient reason, to δὲ commencing an anapaest, proposed

to read τ' and this is done by Velsen.—κἀδωρησάμην R. V. V^2. P. P^1. P^2. I. F. F^1. F^5. all editions before Dindorf except Brunck and Bekker; and Zacher afterwards. κἀδωρησάμαν M. F^2. Brunck, Bekker, Dindorf, recentiores, except Zacher. But Bekker and Dindorf were under the erroneous impression that V. so read. Blaydes changes ἐγὼ into ἐγών. But I ask a reader to consider what a mess the Waverley Novels would be in if every strict Scotticism were to be thrust into their Scotch speeches.

1230. μ' ἐδέησεν. See the Commentary. 'δέησέ μ' Bentley, Bothe, Meineke, Holden, Velsen, Neil. δεήσει μ' R. V. V^2. F. M. I. P^1. P^2. F^2. vulgo. δεήσειν P. M^2. and originally F^5., but the reading there has been corrected into δεήσει μ'. Both the readings of the MSS. are unmetrical, and Bentley's emendation is the only one which has even the slightest plausibility. The others are με δεῖ ποθ' Brunck. χρεὼν ἔμ' Dindorf, Velsen. με χρή 'στιν Dindorf in notes. χρῆσταί με νικᾶσθαι Meineke in V.A. δίκη 'στί μ' Kock. δεήσει μ' ἀνδρὸς (omitting φράζων) Hermann, Merry, Blaydes. δεῖ μ' ἀνδρὸς (retaining φράζων) Herwerden, Van Leeuwen.

1232. τεκμηρίῳ MSS. vulgo. τεκμηρίοις Herwerden, Zacher, Van Leeuwen.

1237. μοὐ (for μοι ὁ) Dindorf, Bergk, recentiores, except Green and Hall and Geldart. μ' οὐ V. V^2. μού Bekker. μου R. and all the other MSS. and vulgo. The εἶεν which follows this verse is found in V. V^2. P^1. and F^2., but is omitted in R. and all the other MSS. In V. it comes at the end of 1237; in all the printed editions before Kuster at the beginning of 1238. The first to notice that it should stand in a line by itself was Scaliger, and the first so to print it was Kuster; and this course has been followed by all subsequent editors except Invernizzi who (with R.) omits it altogether.

1239. ἐναντίον V. and all the MSS. (except R.) and all editions before Invernizzi; and Weise, Blaydes, Hall and Geldart, and Van Leeuwen since. ἐναντία R. Invernizzi, recentiores, except as aforesaid.

1242. καὶ τί; These words are given to Cleon (that is, Paphlagon) by all the MSS. and by all the editors before Dindorf, save only that Bothe gives καὶ to the Sausage-seller, leaving only the τί; to Cleon. Dindorf, at the suggestion of Meineke (see on 1196 supra), was the first to give the whole line (καί τι καὶ) to the Sausage-seller, and he is followed by every subsequent editor. So this little dramatic interposition, which must have been very telling on the stage, is clean wiped out; and the humour of Aristophanes is reduced to the level of prose historians and philosophers.

1250. καί σ' ἄκων MSS. vulgo. κεἴ σ' ἄκων Bergk, Velsen, Kock, Merry, Hall and Geldart, Van Leeuwen, and Neil. κἂν σ' ἄκων Meineke. ἐπεί σ' ἄκων Blaydes.

1252. οὐκ ἂν μᾶλλον MSS. vulgo both here and in the Alcestis. οὐχὶ μᾶλλον Suidas s.v. κλέπτης and also s.vv. οὐχὶ μᾶλλον. Bp. Monk introduced the reading of Suidas into the Alcestis; and Porson thought it should be introduced here. I wish I had their courage; for οὐχὶ μᾶλλον seems to me both simpler and more euphonious.

1254. ὦ χαῖρε κ.τ.λ. This speech is given to Demosthenes by R. and P., *rectissime*, and by Invernizzi, Bothe,

Bekker, Dindorf, and Van Leeuwen. He is the only person who could speak it. By V. and all the other MSS. and editions it is given to the Chorus, as if the Leader of the Knights had anything to do with making the Sausage-seller a Man, or could possibly sue for this subordinate position. I doubt if the statement that in R. the speech was originally attributed to Demus, and only by a correction to Demosthenes, is accurate. I think that the writer meant the original ΔΗΜ. for "Demosthenes," and then, finding that it might be mistaken for "Demus," went on to give the whole name. Had he ever intended it for "Demus" he would not have prefixed ΔΗΜ. to the next speech. The two speeches would have become one.

1256. *ἔσομαι* R. M. and (as corrected) F. Bothe, Bekker, Dindorf, recentiores. *γένωμαι* V. and that or *γένομαι* the other MSS. and editions.

1263. *ἀμείνω τῇ* MSS. vulgo. *ἀμείνω 'ν τῇ* Hirschig, Meineke, Holden, Blaydes, Van Leeuwen, a reading which, if it had the unanimous support of the MSS. instead of being entirely destitute of support, should be summarily rejected: for of course the Sausage-seller means that he will be the best man *to*, not *in*, the City. Though expressed in a slightly different manner, his meaning is the same as when he said *ἀμείνων περὶ σὲ* to Demus supra 1208. *Δῆμος* and *πόλις* are convertible terms.

1264. The scheme of the Strophe (and Antistrophe) of this second Parabasis is as follows:—

⏓ | — ⏑ ⏑, — ⏑ ⏑ | — ⏓ |
— ⏑ ⏑, — ⏑ ⏑ | — ⏓ |
— ⏑, — ⏓ | — ⏑ ⏑, — ⏑ ⏑ | — ⏓ |
— ⏑ | — ⏓ | — ⏑ | — |
— ⏑, — ⏓ | — ⏑ ⏑, — ⏑ ⏑ | — ⏓ |
— ⏑ | — ⏓ | — ⏑ | — |
— ⏑, — ⏓ | — ⏑ ⏑, — ⏑ ⏑ | — |
— | — ⏑ ⏑, — ⏑ ⏑ | — ⏓ |
⏓ | — ⏑ ⏑, — ⏑ ⏑ | — ⏓, — ⏓, — ⏓ |
— ⏑ | — ⏑ | — ⏓ |.

1267. *μηδὲν ἐς Λυσίστρατον* MSS. vulgo. So long as *ἐλατῆρας* was supposed to be the object, and not the subject, of *ἀείδειν*, these words were altogether unintelligible. They could not, as Bentley observed, be construed with *λυπεῖν*, and the suggestion of Dindorf (in Invernizzi's edition) that *εἰπεῖν* is understood was equally impossible. Reiske proposed to change *λυπεῖν* into *λακεῖν* or *ἀΰτειν*, while Kock suggested *μήδ' ἀεὶ Λυσίστρατον*, which Blaydes adopts. But when once you realize that *ἐλατῆρας* is the *subject* of *ἀείδειν* all difficulties disappear. *ἐς Λυσίστρατον* means "about" or "on" Lysistratus. Cf. Lysist. 1244.

1268. *τὸν ἀνέστιον* MSS. (except F[2].), both Juntas, Gormont, Invernizzi, recentiores, except Bothe. *ἀνέστιον* (without *τὸν*) F[2]. all the other editions before Invernizzi; and Bothe afterwards.

1270. *οὗτος, ὦ φίλ'* Invernizzi, Bothe, Dindorf, Bergk, recentiores. *οὑτοσὶ ὦ φίλ'* R. V., the MSS. generally, both Juntas, Gormont, and Bekker. *οὑτοσὶ φίλ'* P[1]. F[2]., all editions before Invernizzi. *οὗτός γ' ὦ φίλ'* Weise. From the reading of the best MSS. *οὑτοσὶ ὦ φίλ'* it is necessary to strike out either the -ὶ or the ὦ, and the former is infinitely the more probable course. The *ἀεὶ* at the end of the line was inserted by Dindorf, and is read by all subsequent editors except Bothe.

1271. *θαλεροῖς δακρύοισιν* Bothe, Bek-

ker, recentiores, except as hereinafter mentioned. *θαλεροῖς δακρύοις* R. V., the MSS. generally, Bergk, Zacher, Merry, Hall and Geldart, and Neil; to meet their alteration of the corresponding line in the antistrophe. *θαλεροῖσι δακρύοις* P[1]. F[2]. all editions before Brunck; and Invernizzi afterwards. *θαλεροῖσι δακρύοισιν* Brunck, Weise.

1272. *Πυθῶνι δίᾳ μὴ κακῶς* Hermann, Dindorf (in notes), Weise, Bergk, recentiores. *Πυθῶνι ἐν δίᾳ, κακῶς* R. M. F. Bekker, Dindorf. *Πυθῶνι ἐν, διὰ κακῶς* V. P. F[5]. Invernizzi, who mistakes it for R.'s reading. *Πυθῶνι ἐν, διὰ τὸ κακῶς* F[2]., all editions before Invernizzi, and Bothe afterwards. *Πυθῶνι ἐν, διὰ μὴ κακῶς* I. Here I. greatly distinguishes itself as the only MS. which preserves the indispensable *μή*. No doubt the word dropped out of many MSS. when the adjective *δίᾳ* was changed into the preposition *διὰ* with which *μὴ* was quite incompatible. While *διὰ* was the accepted reading Bentley proposed to read *Πυθῶδ' ἰὼν* for *Πυθῶνι ἐν*, referring to Birds 188.

1275. *ὅστις εὖ λογίζεται.* For *ὅστις* Dawes (at Peace 117) proposed to substitute *εἴ τις*: "quod bonum," says Brunck, "forte etiam usitatius, nec tamen ideo contra codd. fidem reponi debuit." See note on Eccl. 290.

1277. *αὐτὸς ἦν ἔνδηλος* R. M. Invernizzi, Bekker, recentiores. *οὗτος ἦν ἔνδηλος* V., all the other MSS., and all editions before Invernizzi.

1281. *καὶ βούλεται* MSS. vulgo. Herwerden proposed to read *κἄλλων μέτα*. "Qu. *τοῦτο μὲν κἄλλοι βροτοί*, vel *τοῦτο μὲν δὴ χἄτεροι*, vel *τοῦτο πολλοὶ χἄτεροι*, vel *τοῦτο μὲν καὶ μυρίοι*" Blaydes.

1282. *οὐ γὰρ οὐδ' ἂν ᾐσθόμην | Οὐδὲ παμπόνηρος.* These two half-lines are found in their proper place only in R. All the other MSS. omit them. V. however has a note at the bottom of the page, *ἐν ἄλλοις Ἐστὶ δ' οὖν κ.τ.λ.*, giving lines 1282 and 1283 in full. In their absence the line becomes, unmetrically, *ἐστὶ δ' οὐ μόνον πονηρὸς ἀλλὰ καὶ προσεξεύρηκέ τι.* And so both Juntas and Gormont have it. Aldus and all other editions give both lines in full. For *ᾐσθόμην* Bentley proposed *ἠχθόμην*.

1294. *φασὶ μὲν γὰρ* Bentley, Dindorf, Bergk, recentiores, except Blaydes who places the *μὲν* after *τοῦτον*, and Van Leeuwen who reads *φασὶ γάρ ποθ'*. *φασὶ γὰρ* MSS. and all editions, except Dindorf's, before Bergk; and except that Weise has *φασὶ γὰρ νῦν*.

1295. *ἀνέρων* MSS. vulgo. *ἀνδρικῶς* Velsen, Blaydes. This is the only alteration which has got into the text, but Meineke conjectured *οὐσίας*, Blaydes *χρήματα*, and Zacher *σιτία*. If any alteration were required, I would rather read *ἄνθεμα* or *ἄλφιτα*, governed not by *ἐχόντων* but by *ἐρεπτόμενον*.

1296. *ἀπὸ τῆς σιπύης* MSS. Bekker, recentiores, except Bothe who reads *σιπύης ἄπο*. *ἀπὸ σιπύης* all editions before Bekker.

1297. *ἂν ὁμοίως* R. M. Invernizzi, recentiores, except as hereinafter appears. *ἀνομοίως* V. V[2]. I. P[1]. P[2]. F[2]. M[3]. all editions before Brunck. *ἐὰν ὁμοίως* is written in the margin of I. and of P[2]., and is read by Brunck and Weise. *ἀλλ' ὅμως* P. F[5].; while F. had originally *ἀνομίως* with *καὶ ἀλλ' ὅμως* in the margin. Bentley suggested *ἂν ὅμως*, which is read by Bergk, Zacher, Hall and Geldart, and Neil; but not by Merry, though he has

δακρύοις in the strophe. Velsen proposed ἐλεεινῶς or ἂν ἐλεινῶς.

1298. ἔξελθε MSS. vulgo. εἴσελθε Bergk, Merry, which they do not explain, and I cannot understand. For why should they ask him to go *in*, when they want him to go *out*?

1302. οὐδὲ πυνθάνεσθε MSS. vulgo. οὐδ' ἐπυνθάνεσθε Bothe. οὐδέπω πέπυσθε (from a suggestion of Blaydes) Zacher, Blaydes.

1303. Καρχηδόνα MSS. vulgo. But Καλχηδόνα or Χαλκηδόνα seems to have been read by the Scholiast, and is suggested by Casaubon, Scaliger (in notes), Paulmier, Bentley, and Kuster (in notes); and Χαλκηδόνα is read by Brunck, Bothe, and Weise; and Καλχηδόνα by Bekker, Dindorf, Meineke (in notes), Holden, Velsen (not Zacher), and Green. But see the Commentary.

1304. μοχθηρὸν V. V². F². all printed editions except Invernizzi. πονηρὸν R., the other MSS., and Invernizzi.

1307. ἐάν με χρῇ Bothe, Bekker, recentiores, except Weise and Blaydes. ἐάν με χρὴ MSS. all editions before Bothe's first; and Weise afterwards. ἐὰν δέῃ Blaydes.

1311. καθῆσθαί μοι δοκεῖ Bentley, Brunck, recentiores, except as hereinafter mentioned. καθῆσθαί (καθεῖσθαί R.) μοι δοκῶ MSS. all editions before Brunck; and Bothe and Holden afterwards. Dawes proposed καθῆσθ' ἄν μοι δοκῶ (cf. Birds 671) and so Meineke reads in his text, but in his V. A. he comes over to Bentley's reading.

1312. πλεούσας Reiske, Brunck (referring to Wasps 270), Weise, Meineke, recentiores, except Zacher, Hall and Geldart, and Neil. "Brunck's emendation is ingenious and certain," says Porson in Mus. Crit. ii. 129. πλεούσαις MSS. vulgo. πλεούσῃ Invernizzi. πλέουσ' ἂν Dawes, which would be necessary if δοκῶ were retained.

1316. ΑΛ. In all the MSS., and in all the editions before Brunck, and in Velsen, Blaydes, Hall and Geldart, and Van Leeuwen afterwards, the name of the Sausage-seller remained unchanged throughout. But here, and for the remainder of the Play, Brunck calls him Ἀγοράκριτος, and he is followed by all subsequent editors except as aforesaid. There seems no sense in changing his name in the middle of the Play; he should either have been Ἀλλαντοπώλης throughout, or Ἀγοράκριτος throughout; and I gladly return to the MS. reading.

1319. φέγγος Ἀθήναις καὶ ταῖς νήσοις ἐπίκουρε R. Invernizzi (except that he thought R. had φέγγος τ' and so prints the line in his edition), Porson, Bothe, Bekker, recentiores, except Blaydes. νήσοις ἐπίκουρε καὶ φέγγος Ἀθήναις V. and all the MSS. except R. P¹. and F². And with ἐν inserted before Ἀθήναις P¹. F². and all editions before Brunck. Whilst this was the only known reading, several amendments were proposed; νήσοις ἐπίκουρε φανεὶς καὶ, Bentley; ἐπίκουρε φανεὶς νήσοις καὶ Valckenaer, Brunck. νήσοις ἐπίκουρ' ἡμῶν καὶ, Kuster. But R.'s reading is not only obviously right in itself: it accounts for the error in the other MSS.; and I do not know why Blaydes should propose five new conjectural readings of the line, and actually insert one in his text, changing καὶ ταῖς νήσοις ἐπίκουρε into νήσοις τε φανεὶς ἐπίκουρε, and that, although he admits that the article is required with νήσοις.

1321. ἀφεψήσας ὑμῖν R. V. M. F. P¹. P²., the MSS. generally, Frischlin, Brunck,

recentiores. ἀφεψήσας ἡμῖν P. F[4]. all editions, except Frischlin, before Brunck.

1324. πῶς ἂν ἴδοιμεν Brunck, recentiores; but Bergk suspects, and Meineke and Holden omit, the line without any reasonable cause. πῶς ἂν ἴδωμεν MSS. all editions before Brunck. See Dawes's canon cited in the Appendix to Plutus 438.—ποίαν τιν' ἔχει σκευήν; Porson, Dindorf, recentiores, except Bothe. ποίαν ἔχει (ἔχεις M) σκευήν; MSS., all editions before Brunck; and Invernizzi, Bothe, and Bekker afterwards. τίν' ἔχει σκευήν; Brunck.—χοῖος Bentley, which accounts for the καὶ in the MSS., and fits in very appropriately with the οἷος in the reply. καὶ ποῖος MSS. all editions before Brunck, and Invernizzi, Bothe, and Bekker afterwards. ποῖος Reisig, Dindorf, recentiores, except Bothe. καὶ ποῖός τις Brunck. καὶ τίς Porson.

1327. φαινομέναισιν Porson, Bothe, Bekker, recentiores, except Weise. φαινομέναισι R. V. M. I. P[2]. φαινομέναις P[1]. (but with -ιν superscript) all editions before Brunck. φαινομένῃσι P. F. F[1]. F[2]. F[5]. M[2]. φαινομένῃσιν Brunck, Invernizzi, Weise.

1331. τεττιγοφορῶν ἀρχαίῳ Bentley. τεττιγοφόρος ἀρχαίῳ MSS. (except I.) all editions before Brunck; and Bekker afterwards. τεττιγοφόρας ἀρχαίῳ Porson, Bothe, Dindorf, recentiores, except Weise; and this is said to be the reading of I. τεττιγοφόρος τῷ 'ρχαίῳ Brunck, Invernizzi, Weise. It has always seemed to me that the substantive τεττιγοφόρας was out of place, and that the participle τεττιγοφορῶν was required. It seems far more natural to say "Here he stands, wearing the tettix," than to say "Here he stands a tettix-wearer." And now that I find τεττιγοφορῶν suggested by Bentley I have no hesitation about introducing it into the text. Bentley suggested either τεττιγοφορῶν, ἀρχαίῳ or τεττιγοφόρος κἀρχαίῳ.

1334. τοῦ Μαραθῶνι τροπαίου M[3]. Bentley, Elmsley (at Ach. 343), Bothe, Bekker, Dindorf, Bergk, Meineke, Holden, Velsen (not Zacher), Green, Blaydes, Neil. See Wasps 711. τοῦ ν' (variously written) the other MSS. vulgo. R. has τουμμαραθωνι, and Fracini τοῦ Μαραθῶνι, but I imagine they both mean τοῦ 'ν Μαραθῶνι.

1336. ἀφεψήσας. ΑΛ. ἐγώ; MSS. (except that R. makes the Sausage-seller's speech commence with the following line) vulgo. And it seems to me a very felicitous arrangement. Yet some German scholars have thought themselves able to improve it. Hermann proposed ἀφεψήσας ἔσω. Bergk ἀφεψήσας νέον, which Kock brings into the text. Meineke ΑΛ. ἀφεψήσας γ' ἐγώ; and Velsen ἀφεψήσας. ΑΛ. ἰδού. What can be more tame than these alterations, and what more vivid than the unaltered text?

1338. οἷ' ἕδρας MSS. (except F[2].) Bentley, Bekker, Dindorf, recentiores. οἷον ἕδρας F[2]. all editions before Bekker. —νομίζοις ἂν R. M. F. I. vulgo. νομίζεις ἂν V. V[2]. F[1]. F[5]. ἂν νομίζοις P.

1339. πρὸ τοῦ, κάτειπε· καὶ R. Invernizzi, recentiores, except Weise, Blaydes, and Hall and Geldart. κάτειπέ μοι πρὸ τοῦ καὶ V. the MSS. generally, contra metrum. Aldus made the line scan by omitting καὶ and so vulgo. It is obvious however that Blaydes, in restoring the reading of Aldus, believes himself to be restoring the reading of V. and the other MSS.

1341. ἐραστής τ' R. V. I. V^2. P^3. Bergk, Merry, Neil. ἐραστὴς the other MSS. and editions.

1346. ταυτί μ' ἔδρων R. V., the MSS. generally, Invernizzi, recentiores, except Bothe and Weise. τοιαῦτα μ' ἔδρων P^1. F^2. all editions before Invernizzi; and Bothe and Weise afterwards.—οὐκ ᾐσθόμην P^1. F^2. vulgo. οὐκ ᾔδειν the MSS. generally, Invernizzi, Bekker. Several unsuccessful attempts have been made to rewrite the line, so as to bring in ᾔδειν or ᾔδη, but none worthy of mention.

1348. σκιάδειον M. M^2. M^3. P. F^1. F^5. and (originally) F. Brunck, recentiores, except Invernizzi. σκιάδιον R. V., most MSS., all editions before Brunck; and Invernizzi afterwards. They are very possibly right. R. has σκιάδιον in Birds 1508 and 1550; but σκιάδειον is necessary in Thesm. 823, 829.

1350. καὶ νὴ Δί' εἴ γε δύο Porson, Bothe, Dindorf, recentiores, except as hereinafter appears. καὶ νὴ Δία γ' εἰ δύο (contra metrum) R. M. M^2. M^3. P. P^2. F. F^1. F^2. F^5. Rapheleng; and so, with σοι inserted *after* δύο, Brunck, Invernizzi, Bekker; and with σοι inserted *before* δύο Bergk, Merry, and Neil. καὶ νὴ Δί' εἰ δύω (contra metrum) V. καὶ νὴ Δία γ' εἰ δύω all editions before Brunck.

1351. ναῦς λέγων R. M. I. P^1. P^2. V^2. and (as corrected) V. all editions before Brunck; and Invernizzi and Bekker afterwards. ναῦς μακρὰς P. F. F^1. F^5. and (originally) V. Brunck, Bothe, Dindorf, recentiores. The weight of the MSS. is greatly in favour of λέγων, and it seems to me that it is far less likely than μακρὰς to have crept in from a marginal explanation. We have ναῦς μακρὰς a few lines below (1366); and an annotator may have reasonably wished to make it clear that the ships mentioned here were of that description, and so have written ναῦς μακρὰς by the side, whence the epithet got into the text. But who would have thought of writing λέγων by the side? It is not of much importance, but it is perhaps worth mentioning that the Scholiast gives his explanation of ναῦς μακρὰς on line 1366. Had he read ναῦς μακρὰς here, he would have given his explanation here.

1352. καταμισθοφορῆσαι τοὐθ', P. Bentley, Bothe, Dindorf, Bergk, recentiores, except Meineke, Holden, Velsen, and Kock. καταμισθοφορῆσαι, τοῦτον V. M. I., most MSS., all editions before Bothe's first; and Bekker and Weise afterwards. For τοὐθ' R. has τούτων and Kock τῶνδε. καταμισθοφορεῖν, τούτοιν Elmsley (at Ach. 178), Meineke, Holden, Velsen (not Zacher).

1357. νῦν δ' αὖ Elmsley. νῦν δὲ MSS. all editions before Brunck, and Bekker afterwards. νῦν δή, Brunck, Invernizzi, Bothe, Weise. νυνδὶ Seidler, Dindorf, Bergk, recentiores.

1368. ὑπολίσποις MSS. (except that R. has ὑπολίποις, a mere clerical error) vulgo. Brunck in his note suggested ὑπολίσφοις, which is read by Bothe in his second edition, and by Meineke, Holden, Velsen (not Zacher), Blaydes, Hall and Geldart, and Van Leeuwen. This is part of the great "Attic" blunder. Cf. Frogs 826.

1369. ὁπλίτης V. V^2. And in 1835 before V.'s reading was known it was suggested by F. Thiersch; and so Dindorf (in notes), Weise, Bergk, recen-

tiores, except Green. ὁ πολίτης R. and the other MSS. and vulgo.

1371. ὥσπερ P. P^1. F. F^1. F^5. I. M^2. M^3. all editions except Bekker and Van Leeuwen. ὅσπερ R. V. M. V^2. Bekker. Blaydes suggested οὗπερ which is read by Van Leeuwen.

1373. ἀγοράσει γ' ἀγένειος V. M. F., the MSS. generally, and vulgo. For γ' R. has τ', and so Blaydes and Van Leeuwen; F^1. F^5. M^2. δ'; and M^3. σ'. Dindorf writes ἀγοράσἀγένειος and is followed by Green.—οὐδεὶς ἐν ἀγορᾷ P^1. vulgo. οὐδεὶς ἐν τἀγορᾷ V. and the MSS. generally. ἐν τἀγορᾷ οὐδεὶς R. οὐδ' ἐν τἀγορᾷ Hermann, Bergk, Meineke, Merry. Kock proposed ἐν τἀγορᾷ τ' ἀγένειος οὐδεὶς ἀγοράσει which is adopted by Holden, but Kock did not himself introduce it into his text: and indeed such a complete transformation of a line is only permissible in a very extreme case.

1376. ἃ στωμυλεῖται τοιαδὶ MSS. (except that one or two have στωμυλιεῖται) vulgo. ἃ τοιαδὶ στωμύλλεται Velsen, Herwerden, Blaydes, and Van Leeuwen.

1377. σοφός γ' ὁ Φαίαξ, δεξιῶς τ' οὐκ ἀπέθανε (or -εν) R. V. M. M^3. F. F^2. V^2. vulgo. And so with ἐμάνθανεν for οὐκ ἀπέθανεν P. F^5. (but the latter has γρ. οὐκ ἀπέθανεν) Weise. And with τε κατέμαθεν for τ' οὐκ ἀπέθανεν Dindorf (in notes), Meineke, Holden, Velsen (not Zacher), and Kock. δεξιὸς ὁ Φαίαξ καὶ σοφῶς οὐκ ἀπέθανεν P^1. δεξιός γ' ὁ Φαίαξ σοφῶς τ' οὐκ ἐπέθανεν I. whence Brunck wrote δεξιὸς ὁ Φαίαξ καὶ σοφῶς ἐμάνθανεν. The ordinary reading is plainly right. οὐκ ἀπέθανεν is an affected phrase for "obtained his acquittal on the capital charge," but that is exactly what we should expect from these perfumed youngsters.

1378. συνερκτικὸς MSS. vulgo: and M. has συνεργητικὸς superscriptum. Dindorf, observing that the Scholiast's explanation is συνείρειν τοὺς λόγους καὶ συντιθέναι δυναμένος, says "ab συνείρειν non potest derivari συνερκτικός. Quamobrem scribendum συνερτικός." And συνερτικὸς is accordingly read by Meineke and all subsequent editors except Green and Neil. But the Scholiast does not say, or mean, that συνερκτικὸς is derived from συνείρειν. He is merely giving an explanation of that word. And even if we supposed that the Scholiast had really before him the reading συνερτικὸς, that variant should not prevail against the unanimous verdict of the MSS.

1385. ὃς περιοίσει. I have adopted the conjecture of Mr. Richards (Classical Review xv. 386) for the ὅσπερ οἴσει of the MSS. and editions. The alteration is very slight, and improves both the sense and the rhythm of the line.

1392. ἔλαβες αὐτάς; Bentley, Tyrwhitt, Brunck, recentiores. ἔλαβε ταύτας R. M. M^2. all editions before Brunck. ἔλαβες ταύτας V. P. P^1. P^2. and the MSS. generally.

1393. ἀπέκρυπτε ταύτας MSS. vulgo. ἀπέκρυπτεν αὐτὰς Hirschig, Kock, Blaydes.

1398. μόνος MSS. vulgo. Tyrwhitt proposed ἥμενος, Reiske μόνον, Blaydes μένων.

1401. πίεται τὸ λούτριον Elmsley, Bekker, recentiores, except Weise and except that Bothe has πίετ' ἄν. πίεται τὸ λοῦτρον R. V. M. P. F. and the MSS. generally. αὖ τὸ λοῦτρον πίεται P^1. F^2.

all editions before Bekker; and Weise afterwards.

1405. *ἦν ὁ φαρμακός* MSS. vulgo. *ἦσθ' ὁ φαρμακός* Meineke (in V. A.), Zacher, and Blaydes.

1408. *οἷς ἐλωβᾶθ'* R. V. M. F. F^1. Invernizzi, recentiores, except Weise. *οὓς ἐλωβᾶθ'* P. F^5., several other MSS., all editions before Invernizzi; and Weise afterwards. Dindorf refers to Bekker's Anecdot. 50. 29, where Phrynichus says that **λωβᾶσθαι** takes either a dative or an accusative.

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